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THE AMERICAN DANCER
250 W. 57th St., N. Y. City

The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ Publisher

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To the Left—
The Radio City Music Hall Corps de Ballet, photographed from high in the wings by Jimmy Sileo

On the Cover—
TAMARA TOUMANOVA, who will be featured in *Stars in Your Eyes*, opening on Broadway this month.
Photo by De Mirjiah

■

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THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

Summing Up

by

RUTH ELEANOR HOWARD

1939 dawns more hopefully for the dance world than any year we have greeted for some time. In retrospect 1938 now seems to have been a time of preparation for all the activities that are to begin.

■

Never, since the almost mythical twenties has Broadway seen so many musicals in preparation. With a good half dozen revues already playing to good business, at least five new shows in which dancers will figure prominently are rumored on the way and two are scheduled for January openings.

■

Add to these the World's Fair in New York and the Golden Gate Exposition in San Francisco and it would appear that dancers will soon be at a premium.

■

Only one dark cloud looms on the horizon and that is the fact that thus far very little has been said on behalf of either of the expositions to lead us to expect dancing of an artistic standard any higher than that offered in the currently popular night spots. Many "attractions" have been announced and the names of successful night club entertainers and promoters have figured prominently in the advance notices, but to date the record is almost clear of any suspicion that a single dance artist or ballet company will officially grace either exposition.

In peculiar contrast to this is the Broadway situation: whereas in years gone by the technical and artistic standards for the popular musicals were often extremely doubtful this season we may glow with satisfaction to see the ballet scene shift to the Broadway stage bringing with it dancers of the first rank and choreography of established value.

■

If ballet in all its technical and artistic glory can be successful in Tin Pan Alley, where the customers pay handsomely to be *entertained,* why, we pause to ask, cannot these two huge expositions with millions of the taxpayers' money behind them and a fanfare of build-up for their artistic worth to the community, dedicate one tiny little corner to the ancient and respected art of dancing? Or, better still, why not let some brave soul operate, on a commercial basis, a dance theatre where the best of dancing may be seen, and prove once and for all whether the burlesque type of thing or the purer forms of art have the greatest drawing power.

■

Broadway is pioneering . . . . and successfully so. It is a pity that when we have a World's Fair only once in a decade the pioneering spirit doesn't extend there. But as we face the new year we are grateful for the opportunities it does bring and for the new era of the dance which is before us.

Dancing Children

by BLANCHE EVAN

The Dance Diet

WHAT shall the child be taught? Ballet or the modern dance, acrobatics or tap? This may be more or less an arbitrary matter—after she has reached nine years. But until then, it seems logical that her dance training should be regarded as carefully as her diet, and just as carefully devised to meet the physical and mental conditions peculiar to childhood. The child is a miniature volcano bursting with wonder at the world in which she has been placed—and often impatient with it. Movement, acting, yelling, talking, giggling, all merge together to form the outlet of expression for a mysterious inner life. Time and space have not yet been regulated by rhythm and direction. Concentration is limited to seconds. Creative potentialities lie hidden. The little bones are soft and the muscles uncoordinated. The concern of the progressive dancing teacher of young children thus becomes more than that of dancing *per se,* since in addition it includes the physical, emotional and intellectual problem of every child entrusted to her.

In line with the general tenets of progressive education, each child in the dance studio might be considered as a malleable unit whose physical development should be assisted without crossing nature, and whose natural potentialities should be externalized without being forced, directed without being stultified. Translate the whole into the medium of movement, and one has an indication of the scope the work takes on. I do not know of any one system of dance that has been formalized to meet these needs, though more and more teachers and mothers are treating the problem with the importance it deserves. Following the general objectives outlined above, I have experimented with children from the ages of four to nine—and this is some of what I have discovered.

See-Saws for Ants

I discovered that though children use a great deal of energy in their different forms of play, the development of many important muscles are not taken care of, with the result that the stomach remains soft, the arch of the foot weak, the shoulders rounded, the chest sunken. Therefore, I concluded that it was necessary to build a "physiologic" technique that would strengthen these weaknesses, thereby acting as well as the best possible foundation for the dance technique.

But the exercises had to be made interesting to the child in order to achieve results. Instead of saying, "Now, Carol, we will do this to strengthen your arch," I tried presenting this technique dressed up in images; a method of presentation which I later named "Technique-Images." For instance:

Arches: the up and down flexion of the ankle became a "see-saw ride for an ant."

Chest: lying on the back to lift the chest became "raising and lowering the Queensboro bridge."

Stomach: to lift the legs in circular rotation became "giving Suzie a ride on a ferris wheel—oh, you *must* keep your knees straight, or she'll fall right out!"

I found that by appealing thus to their imagination, I could enlist the children's full participation and enthusiasm in executing the most difficult exercises. And after giving a "technique-image" I very often asked them to create their own variations. They invented very good exercises: all kinds of bridges that even architects haven't yet discovered. And sometimes, when teacher dreamed for an off-minute, she'd look down to find that all the Queensboro bridges had transformed themselves into walking ponies. Then she had to figure in a flash how to divert this transgression into the path of constructive technique: suggesting, perhaps, that the ponies stretch their hind legs on their little jaunt. For I found that once the children's concentration had been allowed to drift, I received very unsatisfactory results by trying to force them back to the departed subject of concentration.

Balancing on an Accent

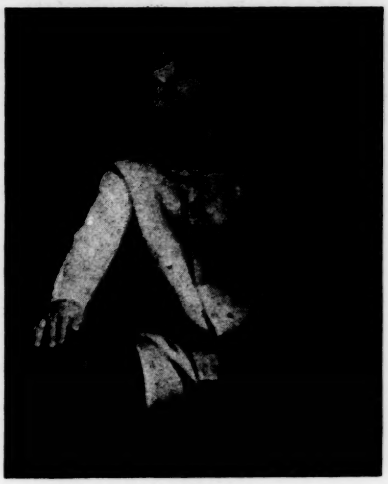
The second technique group concerned itself with movement principles, again built around the child's realm of activity and imagination. For example:

Speed: a bird flying (running with coordinated arm action) to protect its little ones from an impending storm.

Elevation: a frog jumping on the grass (frogs *never* land with a thud!)

Balance: a butterfly poises in its flight on the rim of a fragile flower; or, in terms of play, on an accent of the piano or drum, stop moving *instantly* to balance on one leg.

Falls: it's winter and we jump high and slide down into a snowdrift; the snow is so soft, we *cannot* bump!



CAROL

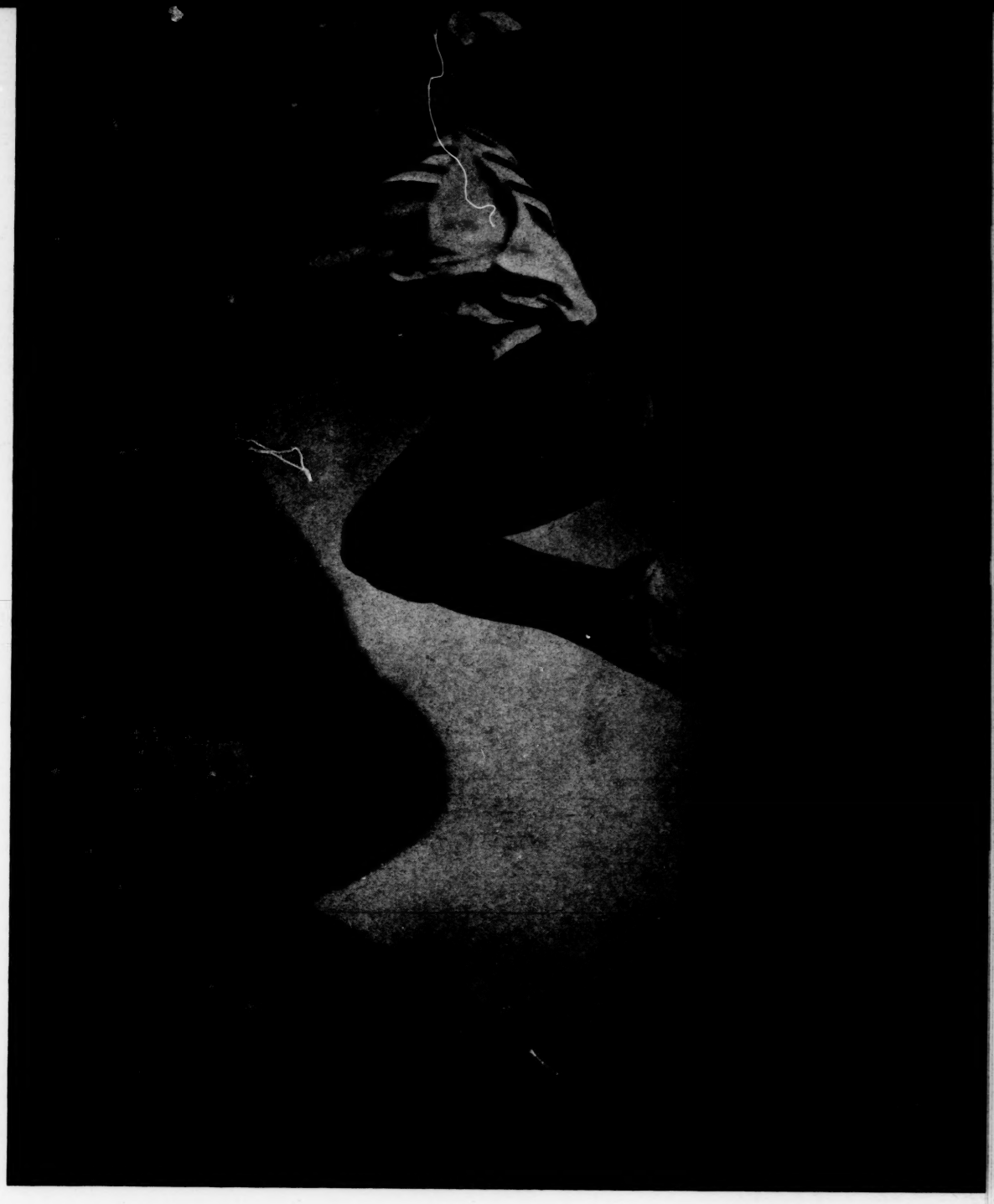
It is important to note here that the technical objective such as a light landing from an elevation, is made to seem *inevitable* by the conditions inherent in the image used: one *can't* bump in a soft snowdrift. If the child finds she doesn't know *how* to land softly, at least she has, in her own mind, a legitimate reason for working on the *technique* of elevation.

Raggedy Anne Skips with Pinnocchio

The third technique group concerned itself with definite *movement forms* derived from the child's natural range; skips, gallops, slides, hops, etc. Aside

(*Continued on page* 40)

BLANCHE EVAN



—Baron, England

Igor Youskevitch

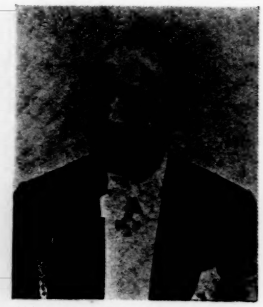
as he appears in

Seventh Symphony with the Ballet Russe de Monte Carlo

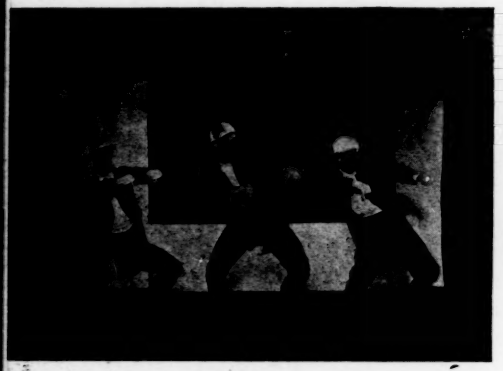
Ballet Builders

The Choreographer Paves the Way

by **WALTER WARE**

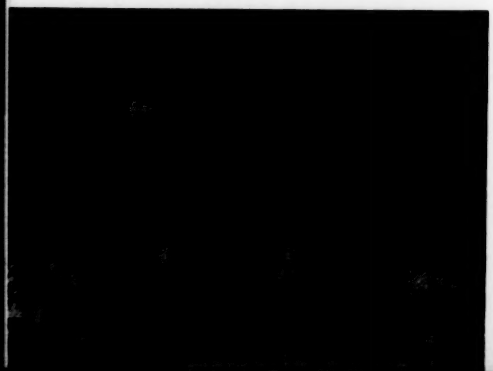


MARIUS PETIPA *and his* LAC DE CYGNES

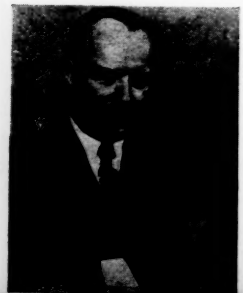


GEORGES BALANCHINE *and his* COTILLION

LEONIDE MASSINE *and his* SYMPHONIE FANTASTIQUE



MIKHAIL MORDKIN *and his* GOLDFISH



THE artistic progress of the ballet *is* and always has been measured by the creative genius of the choreographer's art. Those impervious milestones which mark the dancer's way through ten decades of ballet development were left there by the aesthetic minds of a mere handful of ballet-makers—Petipa, Fokine, Massine, Mordkin, Balanchine, Nijinsky, Nijinska, Littlefield—who have blazoned the starry heavens of the dance during the past century. Yet, despite this fact, the word *choreographer* continues to be the most misunderstood, the most misused and the least appreciated term in the entire dance vocabulary. Let us see, if we can, precisely why this is the case.

In the first place, few people today, whether they be dance enthusiasts or laymen, understand the thorough significance of that mysterious and awkward word *choreography* which always appears on the title page of ballet programs. Yet that one little word hidden away amid a score of infinitesimal credit lines is the very easel upon which the masterpieces of the ballet as we know them today have been hung. Of such major importance is the ofttimes thankless role played by the choreographer that it is artistically impossible for one to thoroughly appreciate the conceptions of the dance as seen on our stages today without first knowing something of the motives and methods of their builders.

That is all very well and good, we say; but first—what, precisely, *is* the choreographer? What exactly does he do behind the scenes of the ballet? Let us consider that point for a moment. Arnold Haskell tells us that "the choreographer is a person who, guided by the music selected, arranges the movements of the dancers, creating that part of ballet which is danced." This definition is quite correct, yet in no way does it convey to the mind a semblance of the true meaning or the mysterious nature of the choreographer's art. Ambiguous, indefinable, subtle, it is undoubtedly the intangible complexity of the art of dance creation which makes the choreographer one of the rarest and most extinct of God's creatures. In fact, the greatest problem which has always confronted ballet progression is the salient lack of first-rate choreographers.

Let us examine the underlying reason for this. In order to create a ballet (and the choreographer must actually create every mood, every movement, every subtle nuance that is performed upon the stage) the youthful aspirant is confronted with such demands as these—first, a thorough knowledge of the technique of the ballet; a fairly accurate knowledge of the construction and execution of music; an aesthetic feeling and appreciation for the art of painting and sculpture; a keen sense of design and

pattern; a working knowledge of the stage and its various scopes and equipments; and, most of all, a complete and thorough understanding of the theatre. And even then, taking it for granted that one is singularly blessed with all of these, it does not follow that one can successfully bring together into one complete artistic whole the multifarious arts which compose a ballet. Almost divine inspiration is needed for such a task. There is an unending gap, we must remember, which bridges the distance between the *dance-arranger* and the choreographer. (It might be well for some of our present-day participants to remember that.) Is it any wonder, then, that the past century has produced no more than a handful of these Terpsichorean phenomenons?

When Marius Petipa first journeyed to Russia in 1847, choreography was probably the least of the thoughts which occupied his mind. His contract there stated that he was to be first dancer. Not until 1862 did he produce his first choreographic work *Fille de Pharaon*. Up until that time ballet d'action as we know it today had not been exploited. Out of Petipa's creative feeling for dance invention came two of the greatest works known up to that time, *Lac de Cygne* and *Sleeping Beauty*.

After Petipa came Michel Fokine, who revolutionized the era of classicism into an era of romanticism. Fokine stands quite alone as a unique figure in all ballet history. It was he who tightened the puppet strings and gave new life and zest to an art which up to his time had been built up almost solely—that is, choreographically speaking—by one man.

A great part of the first sensational success of the Russians was undoubtedly due to the genius of Fokine. He brought about the greatest revolutionary upset ever known in ballet history. More prolific than all of his contemporaries, there are still more Fokine ballets in the repertoire than works of any other choreographer despite the fact that tastes and trends are fast turning from the soft Cecchetti movements of *Les Sylphide* to the present-day era of realism as perceived by Massine, Balanchine, Mordkin and Catherine Littlefield.

This change began when Vaslav Nijinsky presented to the world his choreographic conception of Debussy's *L-Apres-midi d'un Faune*. Later it was his sister, Nijinska, who incorporated strong angular movements into her own ballets. These innovations became felt especially in her primitively emotional ballet *Les Noces* which depicted the ritual of a Russian peasant wedding. This ballet stands as her masterpiece, although a number of her ballets — *Beethoven Variations, Les Biches* and others—which she produced for Ida Rubinstein, are excellent examples of her unusual talents. If for no other reason, however, Nijinska will be remembered as a pioneer who paved the way for what was to follow through the supreme artistry of a youngster by the name of Leonide Massine.

CATHERINE LITTLEFIELD *and her* BARN DANCE

BRONISLAVA NIJINSKA *and her* LES VARIATIONS

MICHEL FOKINE *and his* SYLPHIDES

Massine is so well known in America today that a discussion of his works would only be superfluous in these pages. That he is the most successful choreographer alive today, we all know. His esoteric exploits into the realm of Symphonic ballet has given vent to one of the most heated disputes known to all ballet. But like the scandal of the Faune, disputes create interest—keep the ballet alive.

Contemporary with Massine's beginnings was Georges Balanchine, who, through his work with American Ballet and through his many dance patterns seen on Broadway during the past few seasons, is also a major choreographic name in the American ballet world. Balanchine has not been so successful, however, as has Massine. The artistic lanes of his stage conceptions seem, at times, clouded, indefinable and obscure. Seldom, if ever, has he produced a ballet which might be labeled artistically excellent in its entirety. Yet always there are those stunning Balanchine touches; those superb moments of artistic feeling and beauty which one has come to look for in his ballets. *Cotillon*, perhaps, comes nearest of all Balanchine's ballets to being a masterpiece.

Mikhail Mordkin has also made several chorcographic contributions to the ballet in recent seasons. His *Goldfish*, which is being seen this month in New York, is a throwback in form and style to the great regime of the Russians; while his newest work, *Voices of Spring*, is so entirely fresh and different that it is hard to believe that the same mind could have conceived them. Mordkin's importance as a choreographer will undoubtedly be increasingly felt as his repertoire enlarges.

America is not supposed to create art, it is said. Still the ballet creations based on American themes which have been presented in the past few seasons by Cath-

(*Continued on page 36*)

There are two Albertina Rasches

by **ATHOLIE BAYS**

"THEY watch what I am watching but they do not see what I see." This kept running through my mind, the morning I met Mme. Albertina Rasch out at Metro-Goldwyn-Mayer.

I had heard she was a stern disciplinarian, relentless in her demands for exactness, brooking no interference, that her power was absolute, the one dance director in Hollywood whose routines are never changed even by the producer except with her approval.

I was told I might have ten minutes for an interview. Ten minutes to get the story of the only woman dance director in pictures. A director who, starting her own dance career at seven years of age when she entered the Imperial Opera Ballet School of Vienna, is known today as a choreographer, whose productions do credit to a mathematical genius, as well as a great artist.

Ten minutes to learn something of the youngest ballerina ever to be featured with the Vienna Opera, making her debut at fourteen; of the girl who came to America when she was sixteen, to score a tremendous success at the New York Hippodrome and to become premiere ballerina of the Century Opera Company; of the young woman who toured America before she went back to Europe and then on to South America to be co-starred with the immortal Sarah Bernhardt. Ten minutes to know something of the Director who gave up her own dancing career to assemble the first ballet units in America to become popular as individual entities . . . the director whose ballets capture the show, by their grace and loveliness, and are as arresting as they are significant.

Ten minutes . . . and as I entered the rehearsal hall there were four different groups, working out four different routines.

To be sure it was a huge hall, but not large enough for one small detail to escape Mme. Rasch. On one side were gay caballeros in colorful costumes doing some intricate Spanish steps; in the center the ballet which afterwards I recognized (by their costumes) in *Marie Antoinette,* and in opposite corners two other groups, one doing a tap routine.

"It was nice of you to come, we will have chairs over here," the director Mme. Rasch greeted me. I sat down. Someone placed a telephone in her hand. "Yes, Miss Shearer at two o'clock," I heard her say. She turned to me—

ALBERTINA RASCH *in the garden of her Hollywood home*

"Yes?" Her eye caught something in one of the groups. She said a few words to one of her assistants. He went across the hall and I noticed the steps change in the Spanish routine. Mme. Rasch turned again to me. "Yes?" she said.

Before I could speak, her eyes left me, and I saw Anita Louise coming into the hall. "Pardon me," she apologized, as she told an attendant, "please tell Miss Louise I will be with her in a few minutes."

"Now, Miss Bays, was there something you wished to ask me?" she inquired.

"Mme. Rasch," I said. "The readers of THE AMERICAN DANCER want to know something about *you,* something about Albertina Rasch the person."

There is no question Mme. Albertina Rasch, the director, is *power.* You feel it as soon as you come into her presence. It is the power of the great engineer, the one who builds with beauty, with rhythm, with technique. But Albertina Rasch the person looked at me in utter amazement, and with all the genuineness of perfect self-forgetfulness said as simply as a child, "How *could* there be anything interesting about me?"

"Mme. Rasch," asked the attendant, "when would you like your luncheon served?" . . . Another interruption—yet one could scarcely name it that, for even interruptions seem to move in and out like steps in a routine. And to this one I owe the rare and rich experience of meeting the other Albertina Rasch in her home. "Thank you," she said, "I am going home for luncheon."

I wish I might put into the written word the depth and beauty of Albertina Rasch's voice when she said that one word "home". If I could you would know with me that there is another Albertina Rasch, the woman that the world knows little of. An Albertina Rasch who is as charming and gracious as Mme. Albertina Rasch the director is stern and powerful. To the one, *dancing* is her job, and she leaves it at

(*Continued on page* 32)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by IRVING DEAKIN

December brought forth comparatively few dance events in New York City. They were five in number and, with all the good will in the world, a spirit that abounds as these lines are written, none of them can be regarded as a major event; nor, truth to tell, need any of them detain us over long.

●

ESTELLE DENNIS AND THE DENNIS DANCERS, *Dance Theatre of the Y.M.H.A., December* 4.

Faring northward from Baltimore, Estelle Dennis and her three dancers were greeted by a mild December afternoon, and little else. Nor did they have much to offer.

In a programme consisting of ten numbers, five of them to music by her pianist, Eric Watson, Miss Dennis, now in solo, now with her group, presented little pieces that might have been reasonably effective in her studio. Transferred to a stage and auditorium—even if the stage and auditorium be as intimate as those in which they appeared—these pieces revealed little either in idea or execution beyond fairly charming studio exercises.

A group of dances entitled *Mexican Impressions* to music "arranged from original Mexican Folk themes," gave Miss Dennis and her dancers an opportunity to succeed in attaining some of those embarrassing moments that occur when the amateur, however earnest, attempts a *genre* that is as alien to the Anglo-Saxon as is the Latin dance.

None of the tumult and shouting which arose when Leonide Massine first converted symphonies into dance compositions is likely to arise over Miss Dennis' attempt. But it should be entered for the record that her attempt at symphonic ballet was to a phonographic recording (badly amplified) of Prokofieff's Classical Symphony.

Also, for the record, note should be made that William Walton's excruciatingly amusing *Facade* was grist to the Dennis mill. As done by Miss Dennis it was not excruciatingly funny.

The spirit of the season prevents one from adding further to the record.

●

GREAT LADY, *Majestic Theatre, December* 12.

The quick demise of this "biography with music" restores a waning faith in the theatre-going public. So long as that public is unimpressed by lavish expenditures of money, when there is nothing else, there is hope for it; and, moreover, there is a denial of the Barnum premise that one is born every minute.

Our concern is not with an unbelievably dull and old-fashioned musical comedy book, but rather with the ballets which were interpolated into the performance of that book.

The printed programme carried a credit line as follows: "Choreography by William Dollar."

Whether the blame (for blame it is) is to be laid at Mr. Dollar's door, is a moot question. *Great Lady* is now a rapidly disappearing legend. Part of that legend has it that George Balanchine, prevented from placing his own name on it by reason of contractual obligations to another Broadway producer, did some of the work, letting the credit go to Mr. Dollar. The only credit was the printed one in the programme. One wishes Mr. Dollar had taken the dollars and let the credit go.

What the ballets may have been in their original conception, one does not know. One can only judge a dance work by what one sees. A choreographer's intentions may be of the finest. The product as revealed can be the only basis for appraisal.

The dance scene in Madame Colettes' Dressmaking Shop had about it a depressing vulgarity. Now this writer happens to be one of those who enjoys—nay, frequently revels in—a healthy vulgarity. The vulgarity here was not of the sort in which he revels.

The pantomimed scene accompanying the song, "To Whom It May Concern," had moments of humor; but the *pas de sept* and the *pas de trois* and *Variations* in the second act attained merely a conventional balletic mediocrity.

Leda Anchutina, Annabel Lyon and Holly Howard, late of the late American Ballet, did their choreographer's bidding with that competence one has come to expect of them. Andre Eglevsky, late of the late de Basil, Blum, and various variants of Monte Carlo Ballets, made his first Broadway musical comedy appearance. Potentially one of the finest young classical dancers in ballet today, Eglevsky seemed cramped by his surroundings and not a little overwhelmed by the sumptuous grandeur of the decor, and not a little earthbound by the sheer banality of Frederick Loewe's music. For there were few traces here of the Eglevsky one knows.

But Eglevsky and his associates were working against overwhelming odds. When scene painter, costumer, choreographer and composer combine to "gang up" on the artist, what chance has the artist?

●

MARINA YURLOWA, *Carnegie Hall, December* 17.

As gift-giving time approached, we were tendered a duet of "Spanish" recitals. The first of these was the gift of the Russian Marina Yurlowa. One hesitates to look a gift horse in the teeth. Yet Miss Yurlowa's teeth were so much in evidence that one had no choice.

With authentic Spanish dancing just around the corner, for Argentinita, who was with us last month, is returning to town again, one can but wonder at the temerity of the amateur in taking, of all places, Carnegie Hall and its vast spaces, to give an exhibition of this sort. But so long as there exist impresarios who will engage Madison Square Garden if they were paid for it, just so long will these things continue.

The Spanish solo dance requires the intimacy of the café, the participation of the audience. Yet it was not the *olés* we missed at Carnegie Hall. What was missing was even so much as a single glimmer of talent or artistry. Costumes there were galore; for Miss Yurlowa spent conceivably more time off stage changing than she did on stage dancing. The only things that did not change were her shining teeth and the quality of boredom that rested like a blanket over the auditorium.

●

CLARITA MARTIN, *Guild Theatre, December* 17.

The second programme of Spanish dances came the next night, the gift of Clarita Martin, of Chicago's North Shore. Miss Martin presented a dazzling array of effective and frequently quite beautiful costumes. She has apparently sat long at the feet of teachers of the Spanish dance. She has taste and imagination.

However, we are unregenerate in our conviction that Spanish dancing at the hands of the non-Spaniard is like a beautiful face with the upper and lower false dentures removed. There are, of course, exceptions—Woizikovsky and Massine in de Falla's *The Three-Cornered Hat,* notably. But here we have the translation of the Spanish idiom into the dance of the theatre. Miss Martin and so many other non-Spanish soloists, although they perform the dances on the stage of the theatre, bring nothing more to it than an earnestness, a seriousness of purpose, and a competence. These qualities, I submit, are not enough. There is nothing more distressingly depressing than the merely competent dancer. And in a programme including a number of dances of her own creation to music by Romero, de Falla, Turina, Albeniz, and others in the Spanish catalogue, assisted now and then by a dubious baritone, Miss Martin revealed little save competence and the aforementioned costumes. But in a barren month one is grateful for her taste and imagination.

●

MARTHA GRAHAM AND DANCE GROUP, *Alvin Theatre, December* 25.

On Christmas night, Martha Graham and her Dance Group presented a programme containing no new items, but made up of two of her very successful earlier works, and a repetition of this year's *American Document.*

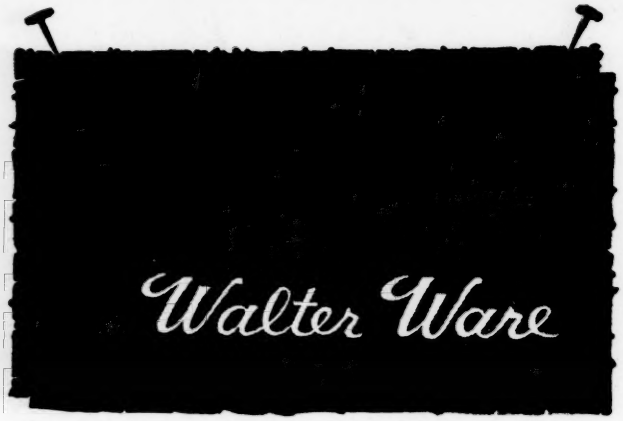
The earlier works were *Primitive Mysteries* and *Frontier,* both familiar items. Unless my memory is unusually faulty, *Frontier* seemed to have undergone some excisions—for the better, in this writer's opinion. There is, however, little to be

(*Continued on page* 30)

(The well known author of numerous books on the dance, critic and radio commentator, whose weekly programme, MUSIC AND BALLET, is now entering its third uninterrupted year, joins THE AMERICAN DANCER as guest critic in the absence of Albertina Vitak.)

●

A scene from the Littlefield Ballet's AIDA, *as given in Chicago.*



ALBERTINA VITAK, dance critic of THE AMERICAN DANCER and in private life, Mrs. William R. Kaelin, is the mother of a son born December 6. The baby is William Van Reed Kaelin, Junior. Miss Vitak is on leave of absence for several weeks during which time Irving Deakin will be Guest Critic in her place.

●

TOUMANOVA, International favorite formerly of the De Basil and the Massine Ballet Russes, will make her initial appearance on the Broadway musical comedy stage during the last week in January in Dwight Deere Wiman's newest musical show—*Stars in Your Eyes.* It was the dark and beautiful Toumanova, it will be remembered, who recently figured so prominently in the highly publicized face-slapping episode (Toumanova's father planted an esoteric slap upon the sanguine face of Leonide Massine) at the Metropolitan during the October engagement of the Ballet Russe. As a result of this dispute, which had something to do with the opening-night performance of the classic *Giselle,* Toumanova withdrew from the company. On Broadway Tamara Toumanova will be known simply as Toumanova; undoubtedly a result of the sensational success of Dwight Deere Wiman's discovery of the past season—Zorina whose first name, which very few people seem to know or realize, happens to be Vera. Featured with Toumanova in *Stars in Your Eyes* will be Ethel Merman and Jimmy Durante.

●

JANE DOERING, formerly of the Ballet Caravan, will begin work at the well-known Spanish Club El Chico during January.

●

THE BALLET CARNIVAL, a new ballet company, made its world debut in Los Angeles January 5. Featured in this new organization of a great variety of dancers is Nana Gollner, oftimes referred to as Europe's favorite American ballerina. Also in the roster appear such names as Fay Adler, Charles Teske, Natalie Conlon and Dorothee Jarnac.

●

THE TWELVE DANCING PRINCESSES, along with Leonidoff's annual pageant, *The Nativity,* was presented as the stellar attraction at the Radio City Music Hall for the Xmas season. Florence Rogge staged the dances for the "dozen Royal dervishes." Featured in the cast were Eleanore Tennis, Louise Fornaca and Jane Sproule, ballerinas. Nicholas Daks, Russian dancer already well known to Music Hall audiences, danced the leading male role. Bill Pillich was one of the Princes.

●

GEORGE BALANCHINE is planning a series of Sunday night dance programs which will be seen in New York beginning January 15. On the opening program Carl Randall, musical comedy dancer, will dance *Slaughter on Tenth Avenue* from Balanchine's well remembered hit *On Your Toes.*

●

FRED STONE and his son-in-law, Charles Collins, motored to Florida for a vacation at Rex Beach's home.

●

DANCE FOR SPAIN, a second annual benefit which will enlist the services of outstanding concert and stage dancers, will be presented February 5 in New York at a theatre as yet unnamed.

●

FELICIA SOREL, who staged the dances for the new Marc Connely show *Everywhere I Roam,* is now concentrating on a solo dance program which she announces will take place in the early spring. Her theory of the validity and richness of Americana as a theme for the dance will be expressed in a varied program.

●

TOWN TALK, a new puppet production which was presented January 8 by the Wallace Puppeteers at their New York theatre, included such puppet-persons as Doris Humphrey, Martha Grahm, Charles Weidman, Tamiris and others.

●

ZAHAVA, concert dancer, will be seen in recital at the Guild Theatre, New York, February 26. As guest artist on her program will appear Ana Drittell, cellist.

●

JOHN COLEMAN, formerly of the Ballets Jooss and now director of the Theatre Dance Company, will appear in concert at Steinway Hall, New York, February 17. Margaret Purcell, the celebrated accordianist, will appear on the same program. She will play a number of her original compositions written for the dance.

●

AGNES DE MILLE, after an absence of two years in England, will give her first New York performance of the current season at the Guild Theatre February 12. She will be assisted by Ruthanna Boris, Joseph Anthony and a company of eleven girls in which will be featured Sybil Shearer and Rose Crystal.

●

DOUGLAS KENNEDY, director of the English Folk Dance and Song Society, will be heard in a series of lectures which will be given throughout the east and middle west during February and March. An authority on the English Folk Dance, Mr. Kennedy illustrates his lectures with demonstrations.

●

ALBERTO GALO will open his own Broadway studio early in January. In addition to coaching famous teams there will be departments of various phases of the dance as well as physical culture.

●

GILDA GRAY, the one-time famous dancer who originated the "shimmy," is now in Paris making elaborate plans for a full-sized expedition into the wilds of the Sahara Desert and central Asia. Miss Gray wants to study the various native dances and their music. She will take motion pictures of their twisting, wriggling and stomping and then interpret the dances herself in order to make them more palatable to the American public. Miss Gray has filed suit against Metro-Goldwyn-Mayer pictures for $250,000, which, she maintains, is due her from the company because they cut her act from *The Great Ziegfeld* and thus seriously injured her career.

●

DANCE BOOKS, in a special exhibition, will be on view in a bookstall located in the lobby of the Columbia University McMillin Theatre in connection with the new dance series which begins this month.

●

BILL MEEKER AND LYNN ATWOOD from the Donald Sawyer Studios gave an exhibition of ballroom dancing at a New Year's Eve party at the University Club in Hartford, Connecticut. Donald Sawyer has again been engaged to teach at the January meeting of the Cleveland and Ohio Dancing Teachers' Association.

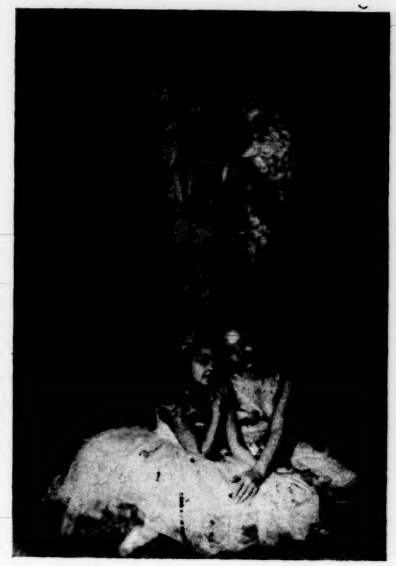
●

MIRIAM MARMEIN, American mime and dancer, will take her group in March and make a transcontinental tour to the coast and back. Dancers appearing with Miss Marmein are Mildred Neff, Eugenia Foley and Katherine Wilson.

●

LOU WILLS REPORTS: Lois Leeds in her seventh week at Murray's, Tuckahoe, N. Y. . . . Peggy Seel opens in Pittsburgh,

DORIS GUIGNET, *a pupil of Mary Vandas, winner of the Chicago Opera Ballet Contest conducted by the Littlefield Ballet.*



VERA ZORINA, *star of* I MARRIED AN ANGEL, *blesses two young ballerinas,* JUDY SEARLES *and* WANDA WARZO *of the Annette Van Dyke production of* CINDERELLA.

Pennsylvania, soon. . . . Gayleen Sisters are at the studio rearranging their material. . . . Violet Verry, sensational acrobat with Hazel Mangeen are appearing at Billy Rose's Diamond Horseshoe, New York.

●

BEATRICE LEWIS appeared in San Francisco recently in concert at the Federal Music Theatre.

●

GEORGE KING is doing the dances for *Idiot's Delight* at M-G-M.

●

DANCE PLANS for the San Francisco Fair still seem to be in a nebulous state, with many rumors but no definite plans. The only thing that appears to be set is that there will be Federal Dance Groups participating.

●

THE BALLETEERS, sixteen dancers formerly with Sara Mildred Strauss, appeared recently in a Sunday evening vaudeville show at the Ebell Theatre in Los Angeles.

●

LOUIS GLAUBURG supplements his studio work with appearances in pictures. His latest cinema work is with Carol Lombard in *Made For Each Other,* about to be released, and *The Great Waltz* now playing.

●

JERRY MACK, dance instructor at the Maurice Kosloff Studios, is arranging routines and teaching Wendy Barrie, Gloria Stuart and Anna Sten for forthcoming picture roles.

●

SOL HUROK has given a set of pictures and programs to the Citizens' Committee of Dance Arts of the Los Angeles Public Library, to be put on permanent file there for reference. Included in the collection are items from the Ballet Russe and Argentinita.

●

PARQUERETTE PATHE and four of her dancers gave a lecture-demonstration of the Jooss-Leeder technique and methods at the Los Angeles Library recently.

FRED LE QUORNE REPORTS: Joe and Betty Lee are at the Mt. Royal Hotel, Montreal, for two weeks . . . Roslean and Seville are currently appearing at the Ambassador Hotel in New York for an indefinite period. . . . Marcelle Claire, now appearing at Bertilotti's, is taking new routines from Fred Le Quorne . . . Edna and Arthur Van de Mark, dance team, are the oldest in the business, he being 61 and she 49. They will appear shortly in a New York spot . . . Joe and Loretta Climas are appearing in Bombay, India . . . Federico and Rankin are in Rome, Italy.

●

MARLYNN and MICHAEL will soon round out a full year of dancing and teaching their clever numbers in New York's smart Rainbow Grill atop Radio City. This is a record that is almost unprecedented. The *Polka* which they have been featuring is considered one of their most successful numbers and, curiously enough, it has attracted the attention of innumerable dress designers who have given evidence of its influence in the season's newest creations. They do an exhibition polka and then, to the delight of the diners, they teach the ballroom version of this old stand-bye.

●

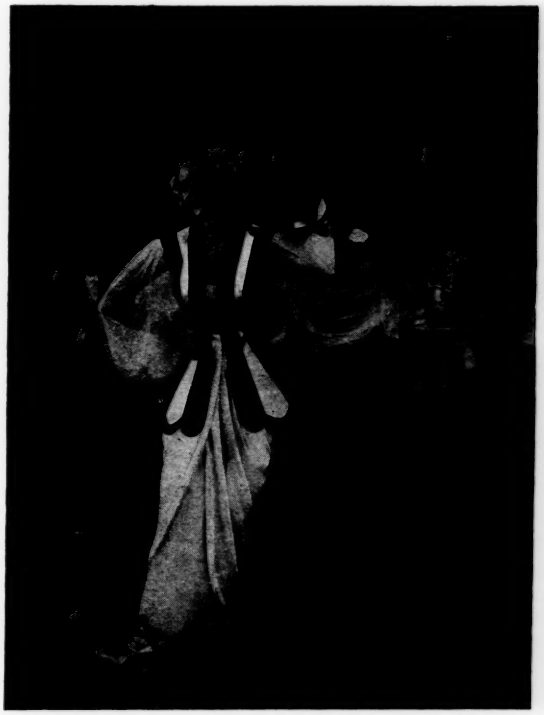
KAREN CONRAD is understudying Toumanova in *Stars in Your Eyes* and is also being seen these Sunday evenings in the Hudson theatre performances of the Mordkin Ballet. Incidentally, Karen with her pert personality and her amazing technical perfection is a dancer who will definitely bear watching. Her star is rising rapidly not only in the ballet heavens but in the critical eye of public approval.

●

YVONNE GEORGI, who will be remembered in this country as the one-time partner of Harald Kreutzberg, will present her ballet company in its New York debut at the Guild theatre in New York January 15. The special ballet of the evening will be Beethoven's *Creatures of Prometheus.*

●

NADJA WRITES FROM PARIS: Tomorrow Rolf de Mare speaks of his new projects at the Archives; showing pictures of his Eastern dance studios. Ram Gopal is dancing. . . . Simkie has sailed for five years in India. . . . The Sakaroffs dance tomorrow. . . . Ione and Brieux Tuesday. . . . Doris Niles Friday. . . . No new talent so far or anyone interesting. . . . Chandra Kali in South America, then New York. . . . Mara Mara in Turkey. . . . Rumors say that Rolf de Mare is to build a much-needed small theatre to replace his inadequate hall for recitals. . . . A film of Argentinita is being shown here. It was wonderful. . . . Just came home from the first half of Escudero's concert. House packed. Not dressy; arty and very Spanish Spaniards that yell enthusiastically. I found program much too long, too monotonous. Escudero is always excellent of his type. His partner has lots of abandon, self-conscious and unrefined and, like many other dancers, possesses the quality of self-satisfaction. On the whole they are very *cafe* and the concert stage is not really their atmosphere. . . . Margaret Severn and her act goes on at the London Colliseum. . . . Air mail letter today from Anton Dolin from Australia to thank me for copies of THE AMERICAN DANCER which gave him much pleasure. He loves his new work and am so glad he is in an excellent ballet company instead of going the sad way of many who think they are "expressing themselves (and depressing us!)." If one has money and only a short way to go and is satisfied it's all right, but it does seem too bad to see someone who could develop, stop short. But so few dancers have balance—foot and head. Cheerio.—NADJA.



FRED ASTAIRE *and* GINGER ROGERS *in a scene from* CASTLES IN THE AIR.

Code of Terpsichore

by **CARLO BLASIS**

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

These excellent precepts ought to be engraved on the memory of every writer who composes for the theatre. "If the arts are indeed imitators of nature, the limitation should be executed in a wise and enlightened style, not performed like a servile copy; every trait should be preserved, but it should be described with all the improvement of which it is susceptible. In short, it should be an imitation that exhibits nature not as she really is, but such as the mind conceives she might be. How did Zeuxis proceed when he wished to paint a perfect beauty? Did he produce the portrait of some beautiful individual? No. He assembled the peculiar beauties of certain persons; he then formed a picture in his own imagination in which all these separate perfections were united; and the imaginary portrait was the prototype or model of a picture which was not true to nature except in its separated parts. This is a precedent for artists of every description; a path in which they should walk; a path, indeed, which all the great masters, without exception, have continued to follow."

This may be termed imitating beautiful nature; to do which is the business of poetry, music, dancing, painting, and sculpture; and which, says Le Batteau, does not prevent truth and reality from being the groundwork of the arts.

CHAPTER IX.

ON THE METHOD OF RAISING AND IMPROVING A SUBJECT.

"Il n'est point de serpent, ni le monstre odieux,
Qui, part l'art imite, ne puisse plaire aux yeux;
D'un pinceau delicat l'artifice agreable
Du plus affreux objet fait objet aimable."
(Boileau.)

The composer of ballets should imitate those sculptors of antiquity who, in order to conceal the disproportionate length of Pericles' head, always represented that great man in a helmet.

NOTE: Apelles, being desired to paint the portrait of King Antigonus, who had but one eye, in order to conceal this defect, painted that king in profile.

If the author possesses sufficient talent to ennoble an indifferent subject, it will be sure of producing a good effect. How much genius does it require to perfect and embellish certain productions of nature, and at the same time to cover the art by which such improvement is effected! That peculiar and genuine ease to be observed in the works of the great masters was not produced without unwearied application. Whatever is added or withdrawn from a model should be done with a cultivated taste and a profound knowledge of nature. The best designs are drawn from nature, who also suggests to us every means of improvement and embellishment.

Raphael is a model both for authors and artists; he imitated nature with profound judgment, and ennobled whatever he imitated. His exalted taste rejected whatever was mean, trivial, or indecent; whatever, in short, might offend the sight, or wound the feelings. He imparted an air of novelty to the most ordinary subjects; and the simplest circumstance is rendered interesting by his pencil. To him, in his art, nothing was impossible. Often, when treating on subjects universally known, the fertility of his genius, aided by the profound knowledge of his art, surprises and delights by the manner in which objects are presented to us, and by the new forms in which they are clothed. We always find nature in him, but it is nature made beautiful and perfect. Whatever is disgusting and unworthy of representation, or that requires a veil, is but dimly discovered in his works.

Raphael has improved upon the beauties of the antique; he is as true, perfect, and sublime as the statuaries of Greece, and more universal and lovely; he, above all others, exhibits the *beau ideal.* Never did any man create and compose as he. An harmonious union is the characteristic of all his works, and produces the most wonderful effect. Every constituent part is arranged with taste; his manner of grouping is charming; every object is placed with unerring propriety. He has sometimes assembled things the most heterogeneous, but he has charmed them into union by the magic of his touch. The *"Vision of Ezekiel,"* together with some other allegorical pictures, exhibits a power of grouping at once gigantic and extraordinary. Here it is that the talent of ennobling everything is carried to the highest point of perfection.

The great painters present to persons who are composing for the stage advantages not possessed by writers; for at the same moment that the former present the fable of a piece, they exhibit also the physical effect of the passions upon each actor on the scene. The imagination of young persons, while reading a dramatic piece, may indeed supply a representation of things described; but if they are not formed by study and nature, such imagery may be defective, and, accordingly, appear so at the theatre, by a flat and faulty style of performance. If, therefore, the best painters faithfully imitate the most beautiful parts of nature, let both the composer and the performer of ballets make them their study and model.

The effect produced on the person who beholds a fine picture is more universal and striking than that on him who reads a piece of poetry; for our mind is more quickly and powerfully affected by impressions received through the sight than by those conveyed through the ear and the memory.

CHAPTER X.

ON ORDER.

" . . . des proportions la savante beaute
A joint la symetrie a la variete."
(Delille.)

It is requiste that a perfect harmony should pervade the parts of every production. Every circumstance should be appropriately arranged, confusion avoided, and an exact order established throughout. That analogy which should subsist between each object must not, however, confound the traits of distinction, for if this analogy should cause a universal resemblance, the composition would then become void of that variety which is ever observable in nature, and the want of which causes monotony. Order excludes improprieties, transpositions of subjects, and a wild disproportion of parts. Every circumstance of a composition should have a mutual and natural relation to each other; and all should unite in forwarding the principal action. Everything should be rendered so clear as to be felt and understood. Events ought to be artificially linked together, forming a clue of explanation at once useful and agreeable. It is such a skillful arrangement as this, where every circumstance is disposed exactly where it is required which is called *Order.*

Unfortunately, however, this order, which is so delightful and essential also to works of taste, is not always to be found in the production of genius. Imagination often transports us, and the bounds prescribed by reason are then quickly passed.

La Bruyere remarks with his usual discrimination, that it is more easy for a great genius to excel in sublime compositions than to avoid falling into any error whatever. Art, indeed, is not always the companion of genius.

THE PLEASURE ARISING FROM ORDER.

"It is not sufficient," says Montesquieu, "to present a multitude of objects to the mind; they must be presented with order. Then it is, that we can remember what is already past, and even imagine what is to come; and our mind congratulates itself on such an extent of its perception; but in a work where there is no order, the mind is continually laboring to introduce some sort of arrangement itself. The end the author has in view, and that which we have formed for ourselves are thus confounded; the mind remembers nothing and foresees nothing, and becomes stupefied by the confusion of her own ideas, and the senselessness of what she beholds; at length, being quite wearied, she is rendered totally incapable of tasting any pleasure; it is on this account that, though there is not an intentional display of confusion, order introduces itself voluntarily. Thus it is that painters group their figures; if the subject be a battle, they place in the foreground of their pictures whatever objects must be distinctly seen, while the confused part of the picture is shown in the distance."

(Continued next month)

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICHORE, *is the celebrated translator of* ZORN'S GRAMMAR.

THE CHESTNUT TREE

The Novelty Singing Dance Sensation

Words and Music by Jimmy Kennedy, Tommie Connor and Hamilton Kennedy

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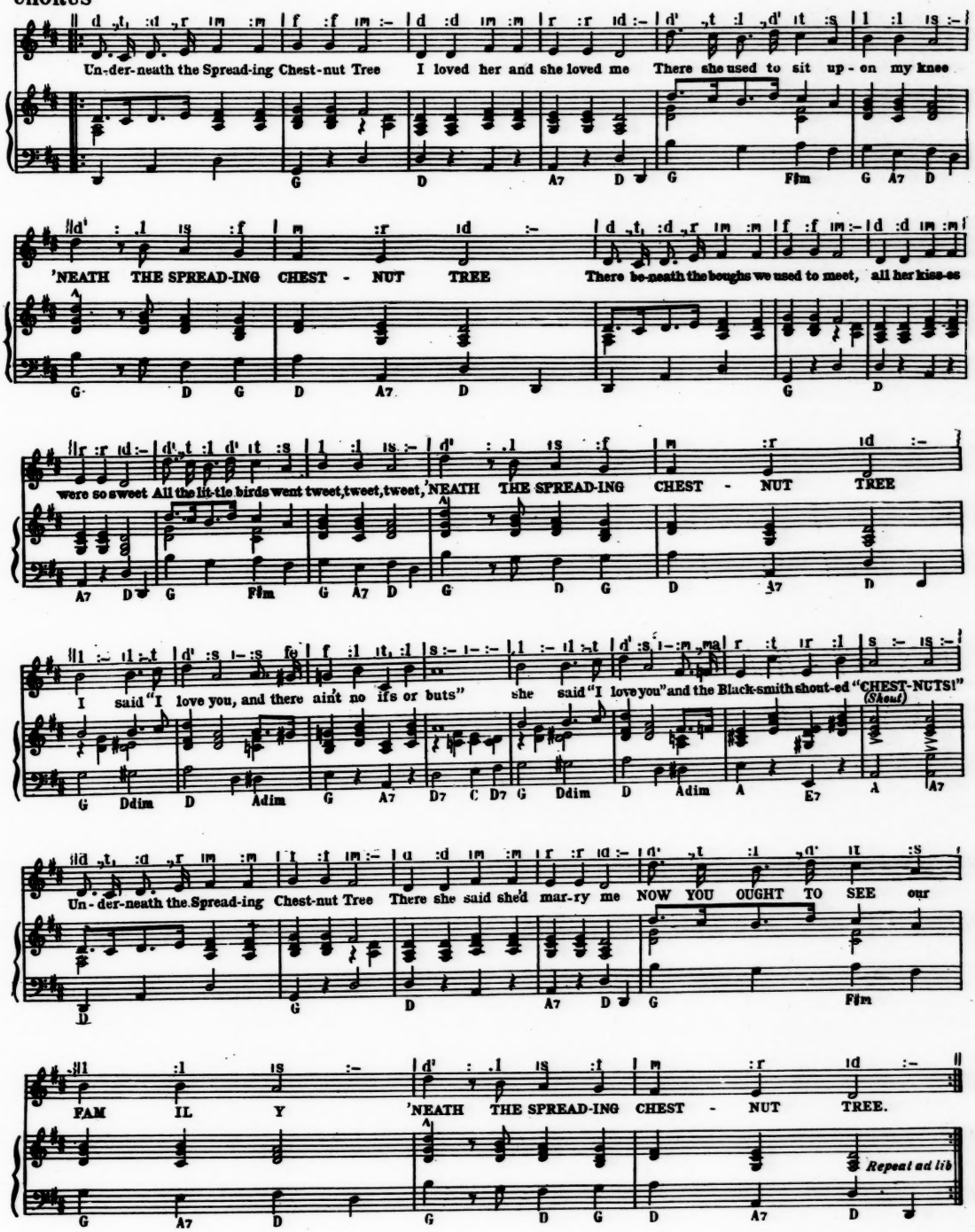
CHESTNUT TREE DANCE COMMENCES HERE

CHORUS


Un-der-neath the Spread-ing Chest-nut Tree I loved her and she loved me There she used to sit up-on my knee
'NEATH THE SPREAD-ING CHEST - NUT TREE There be-neath the boughs we used to meet, all her kiss-es
were so sweet All the lit-tle birds went tweet,tweet,tweet, 'NEATH THE SPREAD-ING CHEST - NUT TREE
I said "I love you, and there ain't no ifs or buts" she said "I love you" and the Black-smith shout-ed "CHEST-NUTS!"
(Shout)
Un-der-neath the Spread-ing Chest-nut Tree There she said she'd mar-ry me NOW YOU OUGHT TO SEE our
FAM IL Y 'NEATH THE SPREAD-ING CHEST - NUT TREE.
Repeat ad lib

The Ballro

Thom

A FORUM

CHALK up another hit for Merry Old England ! This time our terpsicousins from across the Atlantic have obliged with a bit of plain and fancy steppin' even more tantalizing than was the *Lambeth Walk* or the *Palais Glide.* It's called the *Chestnut Tree,* and its execution involves a bit of singing, or somep'n. So, if you should happen to hear your maiden aunt or bachelor uncle chanting merrily "Now You Ought to See—Our Fam-i-leeeee—'Neath the Spreading Chestnut Tree", don't jump at conclusions ! It will mean only that they are roasting the "Chest-NUTS".

Not content with being the first to present the *Lambeth Walk* and *Palais Glide,* the New York DTBA followed the suggestions offered by its European members, Alex McIntosh of Glasgow, and Th. W. Bus of Groningen, Holland, and presented the *Chestnut Tree* as an extra activity at its recent Christmas Session in New York. Mary O'Moore, Forest Hills, N. Y., and Russell Curry, Arlington, Mass., using the original arrangement by Adele England, principal of the Locarno School of Dancing in London, prepared and presented a version of the *Chestnut Tree* for the DTBA so pleasing that it will be repeated at the January meeting of the Association. Elsewhere in this issue the chorus of the music, which is indeed a catchy tune, is reproduced by permission of the copyright owner. It was introduced in London by C. L. Heimann.

The popularity accorded the *Lambeth Walk,* the *Palais Glide,* and now the *Chestnut Tree,* gives rise to the belief that the American dancing public is just about ready, and willing, to subscribe to a change in ballroom dance trends so drastic as to include dances of the figure and sequence type. Efforts to bring back the old-time group figure-dances, such as the *Virginia Reel, Lancers,* etc., proved on the whole to be of little avail, the evident reason being that we are not inclined favorably to group participation; however, given a dance in which as few or as many couples as desired can execute, and without interchange of partners, and an entirely different result is achieved.

To the average dance teacher, the return and popularization of such old favorites as the *Gavotte, Oxford Minuet, Rye Waltz, Three and Four-Step Polka* and others of like character would be the fulfillment of a rosy dream. But this is 1939, and we are at the peak of the Swing Era; and the older and more conservative folk are not beyond an attempt at *Cuttin' the Rug* on occasion, even though they do wake up the next morning with a feeling not unlike their forbears who, on like occasions, indulged in a bit of *Hoe-Down* on Saturday nights and early Sunday mornings. Hoe-Downers, Jazz-Hounds, Cake-Eaters, Cheek-to-Cheeker's, Jitterbug's—name the next species if you can !

Thank you, England; thank you Adele England, C. L. Heimann, Peter Maurice Music Co., Alex McIntosh and "Tommy" Bus! America may not roast many chestnuts, but until something better comes along your Chestnut Tree will do !

THE CHESTNUT TREE

As presented by the New York DTBA from the original arrangement by Adele England.

Starting Position—Partners face LOD, lady on outside, arms around waists as in Ill. 1. Gentleman starts on L F, lady on R F. Description for the gentleman—lady executes counterpart.

THE HOP-STEP—Similar to Polka.

Fwd L (1); fwd R (2); fwd L (3); Hop on L (4). 1 M.
Fwd R (5); fwd L (6); fwd R (7); Hop on R (8). 1 M.
Repeat above: L R L L—R L R R..... 2 M.

THE HALF-CIRCLE

Position shown in Ill. 2. Execute two hop-steps in half-circle, end with lady on inside, partners separated 2 M.
Then: Sing *"'Neath The Spreading Chestnut Tree"*. 2 M.
NOTE: Simultaneous with singing, perform actions shown in Ill. 3 (ct. 1-2); Ill. 4 (ct. 3-4); Ill. 5 (ct. 5); Ill. 6 (ct. 6); Ill. 7 (ct. 7-8).
Then: with lady on outside as at start, repeat the Hop-Step and Half-Circle ..... 8 M.

THE SWING-STEP

Position shown in Ill. 8 and 9.
Fwd L, swing R back, hopping lightly on L as swing is made (1-2); back R, swing L fwd (3-4)..... 1 M.
Repeat Swing, L and R (5-6 7-8)..... 1 M.
Then: Run fwd with short steps, L R L R (1 2 3 4). 1 M.
Stomp L (5-6) Stomp R (7-8)..... 1 M.
Repeat last four measures, but on Stomps shout "Chest-NUTS !" ..... 4 M.
Repeat first four measures (Hop-Steps)..... 4 M.
From now on to the end of the dance couples remain stationary, executing hand movements only.
Partners separate, as shown in Ill. 10, 11, 12.
Gentleman points L index finger, lady R (Ill. 12) and sing: *"Now You Ought to See . . . "*..... 1 M.
Then: Partners bend knees, hold one hand outward from body (Gentleman L, lady R) as in Ill. 10. Make two upward motions to position shown in Ill. 11, count 1-2-3, resting on 4th beat..... 1 M.
(As the count of 1-2-3 is made, sing: *"The Fam-ily"*)
Then: Repeat the words *"'Neath The Spreading Chestnut Tree"* with simultaneous action as described 2 M.

32 M.

Bulletin

DANCING MASTERS of AMERICA, Inc.
and Its Affiliated Clubs

by WALTER U. SOBY

SPECIAL WORLD'S FAIR "PEP" MEETINGS

A special D. M. of A. World's Fair "Pep" meeting was held at Duryea's Studio, Ansonia Hotel, New York City, Sunday, December 4, and was quite a success. About 60 members attended and the program consisted of dance instruction by Frances Cole, who taught a tap version of "Doin' the Lambeth Walk"; Paul Mathis taught Chopin Prelude; and ballroom work was presented by Russell Curry, Bernie Sager and Oscar Duryea. Mr. Duryea was also Master of Ceremonies.

President Thayer then called the group together for an informal discussion on the World's Fair Convention, and to decide whether or not there should be an affiliated club representing the D. M. of A. in the Metropolitan area of New York City. Inasmuch as the New York Society Teachers of Dancing had requested by letter that this matter be held over until they (the New York Society) be given a chance again to discuss the matter of affiliation, it was decided that we await the decision of the members of the New York Society at their meeting at the Hotel Astor Sunday, December 11. It was voted, however, that the D. M. of A. hold another World's Fair open meeting Sunday, February 5. Mr. Duryea again donated his studio and Mr. Ivan Tarasoff volunteered to teach some ballet work. Mr. and Mrs. Carlton Richardson of Athol, Mass., and Mrs. Edna R. Passapae of Glen Ridge, N. J., will teach ballroom. Other teachers to be announced later.

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NEW YORK SOCIETY VOTES DOWN AFFILIATION

The matter of affiliation of the New York Society with the D. M. of A. was brought up at their meeting at the Hotel Astor Sunday, December 11. After a lengthy discussion it was finally voted down with 45 members voting against and 14 in favor. There were several associate members present, but associate members are not permitted to vote. Therefore, the matter was settled and affiliation of the New York Society with the D. M. of A. was definitely voted down. This means that the matter of organizing a new club in New York City that will eventually be an affiliated club of the D. M. of A. will again be brought up at the next meeting in February. All members of the D. M. of A. and affiliated clubs are cordially invited to attend. It will be an interesting meeting.

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WORLD'S FAIR CONVENTION

Already enthusiasm is being manifested from corresponding members regarding the next Convention of the D. M. of A. to be held at New York City this year. Members are planning summer vacations so that they may attend the two week Normal School which opens Monday, July 17, and then attend the World's Fair Convention at the Hotel Astor the week of July 30. Many will arrive in New York a week or so early or will plan to stay after the Convention. August 2 will be D. M. of A. World's Fair Day. There will be no program at the Hotel Astor on that day. The Convention, however, will be extended one day to include an instruction program Saturday, August 5, with morning and afternoon sessions. No program Saturday evening. The World's Fair Committee consists of Oscar Duryea, Chairman, Raymond Bott and Ruth Eleanor Howard. The 1939 Faculty Committee consists of Leroy H. Thayer, President; Walter U. Soby, Secretary-Treasurer; Ernest E. Ryan, Principal; Miss Vida Godwin, Dean of Women; Marion Ford, Jack Frost and Winona MacDowell, Directors.

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EARLY RESERVATIONS

Owing to the thousands of visitors going to New York this summer, it is advised that all D. M. of A. members make their hotel reservations immediately.

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THEN AND NOW

Many favorable comments have been received at the Secretary's office on the January "Then and Now" issue of THE AMERICAN DANCER.

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GREAT WALTZ CONTEST

President Thayer has been busy the past few weeks judging the finals of the Great Waltz Contests. Mr. Thayer and Mr. A. J. Weber of Brooklyn have acted as judges at several contests in New York. President Thayer presented trophies to the winners of the Pennsylvania and West Virginia contest at Philadelphia December 7.

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SOUTH TEXAS ASSOCIATION

On December 4 the South Texas Association of Dancing Teachers held a meeting at the Mellen School of Dancing. The following officers were elected: President, Judith Sproule; Fist Vice President, Mrs. Montie Beach; Second Vice President, Ruth Phillips; Secretary, Roy Mellen; Corresponding Secretary, Isabel McKenna; Parlementarian, Emmamae Horne; Directors, Florence Coleman, Ann Sproule, Vida Godwin and Miriam Widman. Following the business meeting Laura Dorman, Florence Coleman, Eleanor Hackworth and Ruth Phillips presented a program of instruction.

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CLUB No. 5

Mrs. Irene DeForge, formerly a direct D.M.A. member, has transferred her membership to the Northeastern New York State Council of Dancing Masters.

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BOSTON CLUB

Dorothy Brackett of West Newton, Mass., and Mary Elizabeth Delaney of Nashville, Tenn., have been accepted as members of the Dancing Teachers' Club of Boston. Secretary Hazel Boone writes: "I shall need another book of receipts for dues for D. M. of A. Our payments are coming in fast this season. We have a new method which I believe will enable us to send in our D. M. of A. money more promptly."

•

CLUB No. 8

The Western New York State Council of Dancing Masters held their Convention meeting at the Osborne House, Auburn, N. Y., November 20. Miss Laura Bryan acted as Chairman and the program included children's work, intermediate ballet and advanced tap by Annette VanDyke and ballroom by Donald Sawyer. Eleanor Brown of Rochester was accepted as a new member. J. Howard Ferguson gave a report of the D.M.A. Convention. The city of Rochester was chosen for the next Convention meeting. On Saturday evening, prior to the Convention, Laura Bryan, Chairman, entertained the Council members at the Osborne House where everyone had a grand time.

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DANCING MASTERS OF PITTSBURGH

On Sunday, December 4, the Dancing Masters of Pittsburgh held a meeting in the Copper Room of the Hotel Roosevelt. The applications of Peggy Sears of Youngstown, Ohio, and Karl Heinrich were accepted. The subject of licensing dancing schools was extensively discussed. Fred Kotheimer taught a novelty Chef Tap Dance with Spoons and Mr. Caputo taught a Jitterbug Dance at the meeting January 8 held in the new studios of Martha Rose Schweibinz.

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DANCING MASTERS OF WISCONSIN

At the December meeting of the Dancing Masters of Wisconsin held at the studio of Cleo P. Smith the following officers were elected: President, Leo T. Kehl; Vice President, Vesper Chamberlain; Secretary, Cleo P. Smith; Treasurer, Adele Artinian; Director of Work, Julia Kuhlig. The teachers for the day were Bernice Barbara, Adeline Perrin, Julia Kuhlig and Bob Morris, all of Milwaukee; Adolph Franksen of Chicago and Leo Kehl of Madison, Wis. Former members who have been re-instated are Gladys Kasper, Josephine Fitzgerald and Ruth Smith Dohm.

The Dancing Masters of Wisconsin have made considerable progress toward having Dancing Teachers certified by the Department of Public Instruction of the State of Wisconsin. Teachers receive temporary certificates for two years and on the third year if all requirements are met they obtain a lifelong certification. Teachers of Music and Voice have been certified for more than ten years by the Department of Education and it is felt that the Dancing Teachers will greatly benefit by being certified.

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CONNECTICUT CLUB

The Dancing Teachers' Club of Connecticut held a meeting December 18 at the studio of Walter U. Soby. Mrs. Constance Guetens was Mistress of Ceremonies and Louis Fontaine, Sergeant at Arms. The program included a Tap Cake-Walk by Grace Url and Barbara Benard, a Persian Dance by Madame Annette and Ballet by Florence M. Greenland. The entire list of 1938 officers were re-elected for 1939 as follows: President, Mme. Annette; First Vice President, Yolan Szabo; Second Vice President, Mrs. William Smiley; Secretary, Doris Gibbons; Treasurer, Bert L. Deming.

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CLUB No. 19

On December 11 the Heart of America Dance Association elected the following officers: President, Helen Ellfeldt; Vice President, William J. Mack; Secretary, Nell Jane Rogers; Treasurer, Helen Thomas; Directors, Dorothy Perkins, Mrs. Martha Lewis, Myldred Lyons; Program Chairman, Mrs. Kay Buis Peck. Fran Scanlan of Chicago presented a tap routine and Veronine Vestoff of Oklahoma City taught ballet.

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WASHINGTON, D. C., CLUB No. 17

Club No. 17, the Dancing Masters of Maryland, Virginia and Washington, D. C., will hold its regular meeting Sunday, January 15, in the studio of Adelaide Courtney, Washington. Frances Cole, Russell Curry and Paul Mathis are the guest teachers for the afternoon.

CONVENTION OF GEORGIA CLUB No. 22

The three-day convention, December 27, 28, 29, of the Georgia Dancing Masters' Association was an immense success. The City, the Chamber of Commerce and the business people gave splendid cooperation. In all of the important store windows, in hotel lobbies and in front of all of the picture theatres cards were displayed which read: "Welcome Georgia Dancing Masters' Convention, Compliments Chamber of Commerce." The tea and reception was a delightful affair. Mrs. M. Ferris and Mrs. A. W. Pate poured tea. The city was represented by Mr. and Mrs. Herbert Elliot. After the reception the teachers were taken on a tour of the city by the Chamber of Commerce, visiting all of the historical spots in Augusta and also the world-famed golf courses.

As arranged, the work at the convention was confined to standardizing the instruction in all types of dancing. Henceforth all member studios will teach the same fundamentals and the work will be graded from kindergarten to the eighth grade. After that all work will be termed advance work. This, of course, will not apply to ballroom dancing, but, which is most important of all, all members will start with the same ballroom fundamentals and teach each step in progression. Henceforth, no matter where folks learn their ballroom dancing in Georgia they will all have the same steps and will easily be able to dance with each other no matter how long they have taken instruction. Surely this is a step in the right direction.

A new dance entitled *The Georgian Waltz* was created for this convention. Already the people are asking for it. The papers are cooperating splendidly and at a Saturday night dance in Augusta many couples were wildly enthusiastic about *The Georgian Waltz*. (Saturday night, just two days after the dance was created.)

The banquet was a gorgeous affair and the floor show excellent. During the banquet toasts were drunk to: Leroy Thayer, the National President; Fred Astaire, our honorary member; Jack Manning, good friend of the club, and Ruth Eleanor Howard, Editor, THE AMERICAN DANCER.

A presentation of a very handsome desk set was made to Bert Bertram, President of Georgia Club, and also one to Jack Rand, Secretary.

Bert Bertram, President; Dorothy Alexander, First Vice President, and Jack Rand, Secretary-Treasurer, were re-elected unanimously. New officers are: Lottie Hentschel, Second Vice President; Helen Jackson, Rob Rounsaville and S. Louis Domb, Directors.

Three new members joined our club during the convention: Miss Ernestine Hirsch Stern of Atlanta, Ga.; Miss Mary Penn of Griffin, Ga., and Miss Bubbles Wingfield of Athens, Ga.

The next regular meeting will be at Lottie Hentschel's studio in Decatur, Ga., on Sunday, February 12.

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TEXAS ASSOCIATION CONVENTION

The Texas Association Teachers of Dancing held its eighth Convention December 29 and 30 at the Roosevelt Hotel in Waco, Tex., with the following faculty: Ballet—Ivan Tarasoff, Miss Judith Sproule, Beaumont. Adagio and Acrobatic—Camille Long, Austin. Tap—Elmer Wheatley, Waco; Martha Ceil Graves, Fort Worth; Tommye Gracey, Fort Worth. Modern—Maria Domina, Fort Worth. Children's—Annette Duval, Austin. Ballroom—Helen and Gladys Kingsbury, Dallas.

The newly elected officers are: President, Frances Burgess Bleeker, Fort Worth; First Vice President, Virginia Self, Dallas; Second Vice President, Minnie Rhea Sullivan, Wichita Falls; Corresponding Secretary, Annette Duval, Austin; Secretary-Treasurer, Camille Long, Austin. Board member for three years, Mary Rose Jones, Del Rio. Other officers serving unexpired terms: Elmer Wheatley, Board member for one year. Judith Sproule, Board member for two years. Bertha Lacey, Junior Past President.

Galveston was selected for the 1939 Convention.

Show night program presented by members and their pupils consisted of thirty-five numbers.

The Convention opened with an informal reception on Wednesday night and closed with a Banquet on Friday night. Virginia Self was toastmaster and Elmer Wheatley furnished the floor show. Elmer Wheatley, the Convention Hostess, presented Mr. Tarasoff, Bertha Lacey (President) and Frances Burgess Bleeker (Secretary-Treasurer) with gifts.

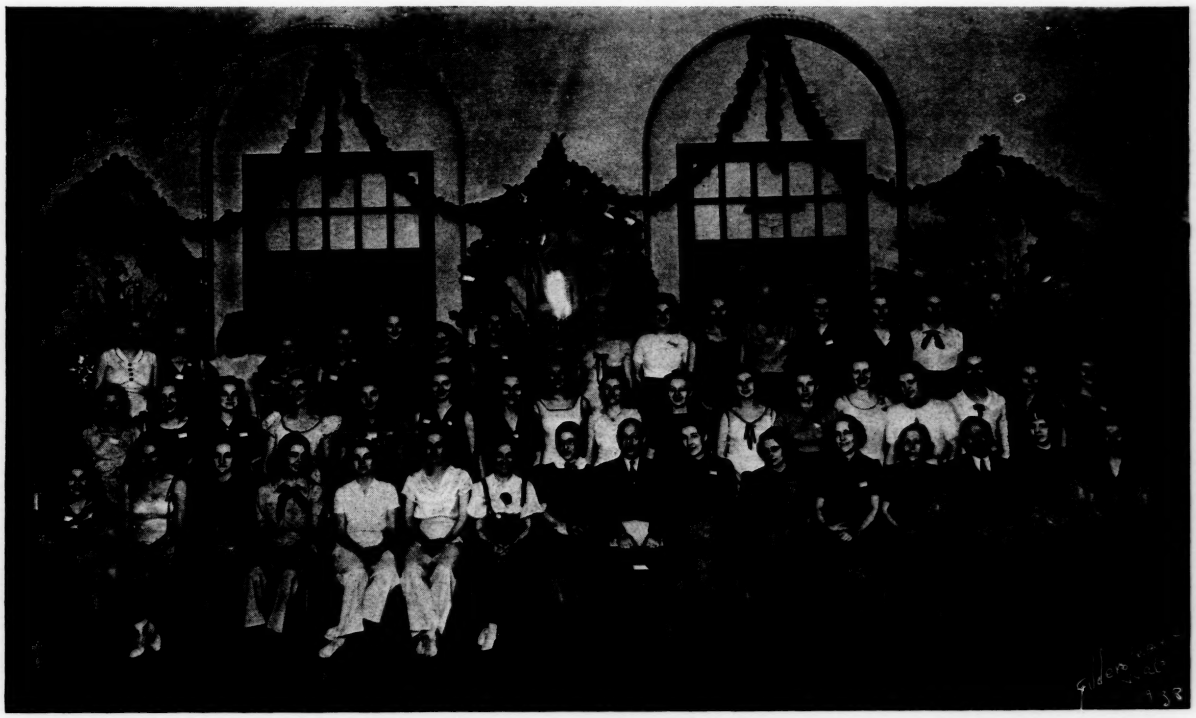
The following members attended the Convention:

Charles Baker, Abilene; Sam Bernard, Dallas; Frances B. Bleeker, Fort Worth; Dorothy Bonner, San Antonio; Frank Bonner, San Antonio; Annette Duval, Austin; Jacquelyn Flanagan, San Antonio; Tommye Gracey, Fort Worth; Martha Ceil Graves, Fort Worth; Denard Haden, Nacogodoches; Louise Hudson, Fort Worth; Mary Rose Jones, Del Rio; Helen Kingsbury, Dallas; Bertha Lacey, Corpus Christi; Carolyn Lee, Fort Worth; Camille Long, Austin; Gertrude Low, Brownwood; G. B. McKinney, Jr., Denison; Virginia Self, Dallas; Mrs. Lon L. Smith, Brownwood; Judith Sproule, Beaumont; Floriene Stiles, Dallas; Minnie Rhea Sullivan, Wichita Falls; Mollie Nan Watters, Wichita Falls; Elmer Wheatley, Waco.

New members obligated were: Marie Bell, Dallas; Clara Frances Parrott, Kilgore; Elaine Garrison, Fort Worth; Josephine Rovello, Waco.

(*Continued on page* 26)

Convention group of the Texas Association of Dancing Masters at their Christmas convention in Waco



Student

• NEW YORK, N. Y.—Professor de Revuelta contends that ballroom dancing inevitably reflects the mood of the day and that the jitterbug era, which was the product of the world-wide hysteria brought on by the depression and fear of war, is going out. Today the younger generation is dressing more conservatively, assuming for evening the courtly formality of hoop skirt and upswept coiffure. With this in mind, de Revuelta reintroduced the Schottisch, which was at its height some fifty years ago, privately at the classes in his studio. Encouraged by the enthusiasm with which it was received there, he introduced it publicly on November 6 in the Neptune Room of the Hotel Pierre. A Schottisch contest conducted by de Revuelta at Pierre's November 27 was won by socialites Miss Ellen Lehman, niece of Governor Lehman, and Mr. Schuyler White. Today, at the de Revuelta studios, the demand for Schottisch lessons is equalled in number only by requests for the tango.

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THE AMERICAN CONSERVATORY of Music, Drama and Dance began its second term on January 3 and will continue its correlated instruction of the three closely related arts. A grant, given to the American Conservatory, has enabled it to offer a limited number of scholarships. Those still open include one in piano, one in drama and one in modern dance. The modern dance is under the supervision of Hanya Holm who will hold auditions upon her return from her transcontinental tour.

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ANNETTE VAN DYKE successfully presented her Children's Repertory Group in Cinderella for the benefit of the Virginia Day Nursery, December 26, 27 and 28 at the Mercury Theater.

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THE DONALD GRANT School of Fine Arts presented *Eskimo Ballet Fantasy* at the Hotel Fourteen East Sixtieth, Sunday evening, December 18. This clever ballet was received with much enthusiasm both here and at a Christmas party held December 24 at County Center, White Plains, where it was presented to an audience of 2,400.

• GLENDALE, L. I.—Each year students of the Dorothy E. Kaiser School of Dancing present entertainment for the Crippled Children's Hospital, New York City, during Christmas week, and thereby bring a great deal of cheer to those who are unable to be at home during the holidays. This year they also presented a benefit for the Lion's Club. *The Dorothy Kaiser Sharpies* is a group of the school's young ladies who give their services to the needy during the holidays.

• WHITE PLAINS, N. Y. — AGNES BOONE staged the dances for the annual *Nikolo* play of the German Club at the beautiful new High School auditorium December 6. She was assisted at rehearsals by Russ Curry. Miss Boone and her associate teacher, Russ Curry, officiated at the Mount Holyoke *Stude* held at the College, December 3. Mr. Curry also taught on the faculty at the Christmas Convention of the Dancing Teacher's Business Association.

• SOUTH ORANGE, N. J.—On November 25, Leona Turner gave a lecture on the *History of Ballroom Dancing* at a meeting of the Young Ladies Society of St. Joseph's Church in Maplewood. The speech was illustrated by demonstrations by Thelma Joy Haywood, Ruth Mason, Bob Funger and Tom Morrison.

The Leona Turner School presented a short program December 6 for the Ladies Guild of the Trinity Presbyterian Church in Cranford. Students of this school presented specialties in *Hi-Ho*, the annual show given by the Wyoming Club and the Wyoming Church at Millburn High School December 2 and 3.

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CORINNE HOFFMAN, the eight-year old dancing daughter of Mr. and Mrs. W. G. Hoffman, of the Hoffman Beverage Company, is a pupil of Leona Turner, South Orange, New Jersey. Corinne's outstanding ballet and toe dancing has made her a

Reading down—LILLIAN HEYDET, *pupil of the Carter-Waddell School of Dance, New York City.* JEAN BURKHART, *pupil of Ellen Irma Flanedy, Louisville, Ky.* PAT ROONEY, *student of the Norwood Dixon Studio, Akron, Ohio.* VIRGINIA WALLACE, *pupil of Mrs. Leo T. Wallace, Piedmont, Calif.*

and Studio

favorite at the many performances of the school where she is receiving all her dance training.

• BRADFORD, PA.—The professional division of Miriam Kreinson's School of the Dance has just completed a six week engagement as the attraction at the new Bradford Post 108 of the American Legion. As a result of their success engagements in Olean, Salamanca, Jamestown and Buffalo, N. Y., are pending.

Present plans call for Miss Kreinson to go to California to discuss the possibility of establishing a permanent studio in Hollywood.

• HARTFORD, CONN.—With the dual purpose of giving the city more ballet and affording advanced students an opportunity to come before the public, the New England Workshop Dance Guild gave its first presentation at the Avery Memorial auditorium Saturday night, November 26. They succeeded in winning friends and gave promise of becoming an extremely interesting local theatrical organization.

• LOUISVILLE, KY.—Ellen Irma Flanedy has received a letter of thanks and appreciation from the Elks' Club, with the signatures of each one who served on the committee, for the clever floor shows presented during the month of November. The *Flanedy Rhythmettes* have been doing most of the big floor show work this fall for the various convention dinners and parties.

• DETROIT, MICH.—Mme. Etienne reports that the University of Dancing has been most successful this season and that most of the time more pupils apply for classes than they can take care of. Mme. Etienne's Studios have offered all types of dancing to the inhabitants of Detroit for the past ten years.

• CHICAGO, ILL.—Three of the leading functions of the Christmas season were the recitals presented by students of the Gladys Hight School of Dancing, at the Shawnee Country Club, Wilmette; the Grand Ballroom of the Blackstone Hotel, and the Ballroom of the Edgewater Beach Hotel. Virginia Wood and Violet Strandz of this school Faculty are appearing at the new Deerpath Hotel, Lake Forrest.

• CEDAR RAPIDS, IA.—Betty Sindahl and Johnny Mehegan, who were taught at the Henson-Slavik School of Dancing, entered the M-G-M Great Waltz Contest. They placed first in Cedar Rapids, first in Des Moines, Ia., in the state finals, and first in Omaha, Nebr., in the zone finals.

• NEW ORLEANS, LA.—Six students of Peter Villere are appearing at the local Roosevelt Hotel Blue Room as the Jitterbug Sextette and are establishing a performance record. They will soon complete a ten weeks' engagement.

• GALVESTON, TEX.—The ballroom dances that are increasing in popularity, according to Miss Leona Lucille Mellen, well-known local teacher, are the varsouvienne, lancers, polka quadrille and even the waltz. The gyrations with which *jitterbugs* accompany hot *swing* music are fading out. Return of hoop skirts and other fashions of a bygone period may have something to do with it, she thinks. Anyway, her pupils are enjoying the old dances in their ballroom classes.

• BEVERLY HILLS, CALIF.—Maurice Kosloff is still searching for girls to dance in his ensembles at the California Exposition in San Francisco. He wants tall, long-legged girls, the taller the better. Little girls have always been in demand as dancers, but now the tall girls are to be given an opportunity to prove that they too can dance.

• VALLEJO, CALIF.—Entertainment especially appealing to the young guests was arranged for the mammoth Christmas party Olive DeLeon presented for 1,000 Vallejo children in the McKinley School. All children up to 12 years of age were invited to attend this gala holiday party free of charge. Candy and presents were provided for the youngsters.

• ALTADENA, CALIF.—Barbara Curtis has conducted The Curtis School of Dancing while attending courses at Stanford University, taking time from her studies to successfully present her third annual recital at the close of last season.

• LOS ANGELES, CAL.—BILLY BAKER is teaching ballet at the new Michael Studios in Hollywood.

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A NEW ORGANIZATION known as the Los Angeles Ballroom Teachers' Guild has been formed here. Included in the membership are Von Valdimar, Preston Cooms, Louis Gladburg, Gene Parker, Billie Bell and Andre de Beck.

Above—WILLANE SHIRLEY ROFF, *pupil and daughter of Dorothy Stearns Roff, Junian, Alaska.*

To the left—Students of the Neuman Dancing Studio, Dallas, Texas.

D. M. A. BULLETIN

(*Continued from page 23*)

Twenty-two students of members attended the Convention.

Six non-members attended the Convention.

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MADISON, WISCONSIN

Leo T. Kehl reports that his enrollment has reached an all-high mark of 812 and he has nineteen teachers, pianists and secretaries, etc., on the payroll. Mr. Kehl has recently published a National Directory of Dance Teachers.

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VALLEJO, CALIF.

Olive DeLeon entertained 1,000 children at a Christmas Party at the McKinley School Auditorium December 10. The entertainment included an hour's program of singing and dancing after which "Santa Claus" distributed toys and candy.

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SEYMOUR, CONN.

Mr. George R. Phillips, a member of the Northeastern New York State Council of Dancing Masters, has been in ill health and is taking a rest cure.

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SALINA, KANSAS

Mary Ellen Rathbun writes that "they" are all planning on coming to the Convention in New York next summer.

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KANSAS CITY, MO.

Mr. and Mrs. Sam Shapiro announce the birth of a daughter, Sandra Elaine Shapiro, November 25. Mrs. Shapiro is the former Dorothy Eisberg.

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AUSTRALIA

The following letter was received from John Curtis of Victoria, Australia:

"It is with pleasure that I received your letter and your Association's Certificate of long membership. I have always felt honoured to be a member of your Association, as well as the English, French and German Associations, and although retired from activity in the dancing world, I still follow with interest the work of your Association, and I cannot express in words my feelings on receiving your membership badge and certificate. Let me hasten to thank you and your members for their kindly thought, and to convey to Mrs. Montie Beach my appreciation of her thoughtful suggestions.

"There are two things in my life which I value most, and those are my membership of your Association and my honorary membership of the Honorary Justices' Association of Victoria. It may be of interest for you to learn that some years back I was made the first honorary life member of the Justices' Association after a membership of over forty years, and because I was the only surviving foundation member. This Association is a very influential one in Australia, and in your country would be known as an Association of Judges.

"Now in my eighty-first year, I want to extend to you and Mrs. Beach my sincere thanks and best wishes of health which is the best one can offer in this world."

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HONOR ROLL

Another acknowledgment of receipt of the Honor Roll Certificate of membership and emblem pin that were presented to D. M. of A. members of twenty years or more last year has been received from Mrs. H. G. Bailey of Alliance, Ohio. Mrs. Bailey is wife of our Honorary member, Mr. H. G. Bailey, who joined the D. M. of A. in 1900. Mr. Bailey has been confined in a sanitorium for eight months and has been obliged to give up teaching. Bill Cassidy is "carrying on" at the Bailey studio.

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DENVER, COLORADO

John M. Hurley reports that the Rocky Mountain Dancing Masters Association held its December meeting at the Oxford Hotel December 11 with a teaching program, business session, dinner and floor show, and election of officers as follows: President, John Hurley; First Vice President, Fred Merritt; Second Vice President, Lillian Cushing; Secretary-Treasurer, Jimmy Gallagher; Directors, Ray Samuels and Ted Dye. On December 7 all members met with the W.P.A. administrator. Mr. Hurley writes: "We hardly expect anything from them, although they say they want to co-operate."

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DICKINSON, TEXAS

Isabel McKenna has recently completed building her own dance studio in Dickinson, Texas. The official opening was on December 11 with a Reception from 3:00 to 5:00 P.M. at which Miss McKenna received.

Miss Lena White of Hartford, Conn. sent this valentine costume
light pink
She made it of light and dark rose taffeta. Those are silver lamé circles set in for glitter.
[the back of costume is like the front]
and
Joycette of St Paul, Minn. designed this sweet little costume. She calls it "Shades of Pink"!
Shirt and sash blend from light to dark rose satin.
Miss Carolyn Metzger of Canton, Ohio made this tiny Tyrolean costume
Black velvet bodice. Pink organdy blouse and skirt. Narrow velvet ribbon bands the hem line.
This prize winner says
Put 3 or 4 pink tarlatan petticoats
RULES
[It's not difficult, don't be afraid to try!]
Ideas must be ORIGINAL! clearly drawn and described. If you think you can't draw very well - never mind. Try anyway - Our staff artist will sketch the 3 winners for the magazine each month.
Send to the "American Dancer" 250 W. 57th St. New York. by the 15th of each month.
PRIZES - $2.00 each to the Three winners.
Kiddie Costume Contest

PHILADELPHIA

Report has been received from Philadelphia that Mrs. Anna Keenan, who has been ill for some time, is still in the hospital; and the latest report is that her husband, Mr. Keenan, has also been admitted to a hospital and is in a serious condition. Walter Keenan is carrying on the business. Mr. Walter Keenan is to be congratulated on the success of the annual Mask and Wig show for which he trained the dancers. Known as *"All Around the Town"* the production has been touring several of the important Eastern cities and has been attracting large audiences.

●

CAMBRIDGE, MASS.

Katharine Dickson reports the addition of Natasha Miklaschevska to her faculty. She states that Miss Miklaschevska's work is most excellent. Miss Dickson also states: "I have found business in general much better this fall than last."

●

CANADA

Mr. Cecil B. DaCosta of Toronto, Canada, has composed a new Canadian ballroom dance entitled "Doing the Injun'."

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★ ★ ★ Honor Roll ★ ★ ★

CORRECTION

Names of some of the students chosen for last month's honor roll were not printed in their right order. The correct names in relation to the pictures that appeared last month are as follows:

Center row—top—CORINNE HOFFMAN, *pupil of the Leona Turner Studio, South Orange, N. J.; middle*—LAUREL KREAMER, *student of the Lottie Atherton Studio of Dance, Malverne, L. I.*

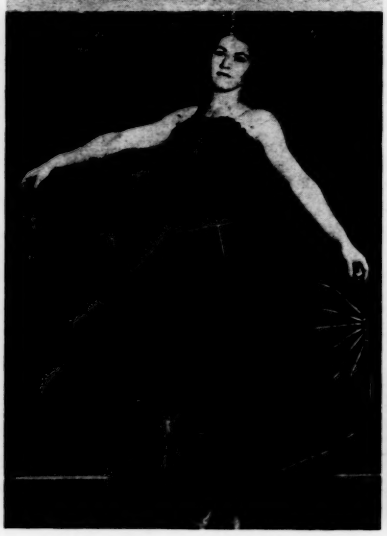
Extreme right—top—MARLYN TAMAROFF, *pupil of Adolphe Blome Studios, New Brunswick, N. J.; middle*—JUNE CLAYTON *of the Natalie J. Titus Studio, Hempstead, L. I.*

The Honor Roll Students for this month are—reading down:

Below—FRANCES TEWKSBURY *of the Adolphe Blome Studios, New Brunswick, N. J.;* RUTH MASON, *assistant at the Leona Turner School of Dance, South Orange, N. J.*

Center row—CORINE CRAPO *of the Norma Allewelt Studios;* EMILY WETZEL, *student of Renee P. Hill of the Wayne Academy of Dancing, Wayne, Pa.;* MARY ANN QUDE *of the Marion Durbrow Venable Studios, Washington, D. C.*

Extreme right—LAUREL KREAMER, *student of the Lottie Atherton Studio of Dancing, Malverne, L. I.;* GLORIA COOPER *of the Natalie Titus Studio, Hempstead, L. I., and* TERESA DICKES *of the Dorothy E. Kaiser School of Dancing, Glendale, L. I.*



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MILWAUKEE, WISCONSIN — *Truly, a nice Dutch town and so—the American Dancer Cameraman did not look far to find a nice little Dutch girl,* (1) JANET DREWEK.

But Dutch dances do not reign supreme and when we caught a charming young ballerina, (2) MARION DZEMSKE, *resting at the* GEORGE M. CASKEY SCHOOL *we felt that Degas, too, might have found inspiration here. A real West Point Cadet* (3) JOEL SHEEHAN, *and his lovely dancing partner,* SHIRLEY MAY BORCHARDT, *did a grand Military Tap for us on the little improvised studio-stage.*

More ballerinas in delicate pink costumes greeted us at the GELLMAN STUDIOS *where, every time we wanted to take a picture, the lights went out. We did, however, hastily catch the loveliest of the little dancers,* (4) MARION POLLIN, *just before the last blackout.*

Our next adventure was to seek an "action" picture—just to see if it could be done, and (5) JUNE SCHULTZ, *pupil of* ADELINE BARBARA, *gladly obliged with an arabesque.*

The HEANEY SISTERS, (6) HELENMARIE *and* MARGUERITE, *are rapidly becoming famous for their teaching of Spanish Dancing. An advanced pupil,* (7) DOREAN TRUSKOWSKI, *will soon be a dancing Senorita. Another talented youngster,* (8) FLORENCE SCHWALBE, *nearly broke up the photographer's party with her eccentric antics. Here's a boy,* (9) JACKIE DUNN, *who can really tap out some difficult combinations. The two girls,* (10) SHIRLEY SCHULZ *and* BEVERLY KLEIN, *do acrobatics in a lovely way, to show the difference between dancing and contortionism.*

DANCE EVENTS REVIEWED

(*Continued from page* 15)

said at this date about Miss Graham's "American Perspective of the Plains." The Graham partisans have wracked both brains and thesaurus for adjectives of praise. The dance critic of one great American family journal has sung its praises and has wrung the changes in every key.

American Document has been hailed as one of the most significant choreographic achievements of our time. This observer would like to go on record as having obtained from it an emotional reaction for the first time from any of Miss Graham's work. But in the cold light of the morning after Christmas, he is quite aware that this emotional reaction did not come from Miss Graham, or Eric Hawkins, or the Dance Group, or the choreography, or the music; but from the Declaration of Independence, the letter of Red Jacket of the Senecas, Solomon's Song of Songs, Lincoln's Gettysburg Address, and Walt Whitman.

The emotional content was a literary content; not choreographic or music.

Yet there is a cult of hysterical worshippers who confuse ugliness with beauty, and who, with their bravos, confound and put to rout the most hysterical ballet devotee.

High priestess of the modern dance Martha Graham reigns; but if *American Document* is a realization of the potentialities of its theme, then I, for one, am willing to undergo a diet of hats for a fortnight. Here is a genuinely arresting idea; one with tremendous potentialities. The result, so far as this observer is concerned, is merely a surface scraping that leaves the basic idea still untouched.

If the brief reviews above have seemed severe in their strictures, our purpose is neither to blast nor to discourage unduly. The function of the critic, as we envisage it, is to criticize. When the artist, be he amateur or professional, invites the critic to criticize, the critic can be concerned only with the finished product. The ambitions, the hopes, and the aims of the recitalist are not the critic's concern.

One knows of many cases where the New York recital has been attained only by dint of great personal sacrifice. Either the artist's money or that of someone else has made it possible. And yet how few recitals are worth the time and expense!

Hopefully the theatre is engaged, the publicity broadcast, and the recital given. The net result, in many cases, is merely a few newspaper cuttings for the artist's scrapbook.

The only way by which the critic may encourage and help the artist, we feel, is by being as honest as it is possible for him to be, and to write his opinion without fear or favor. Only by so doing is it possible for the critic to serve the art he loves.

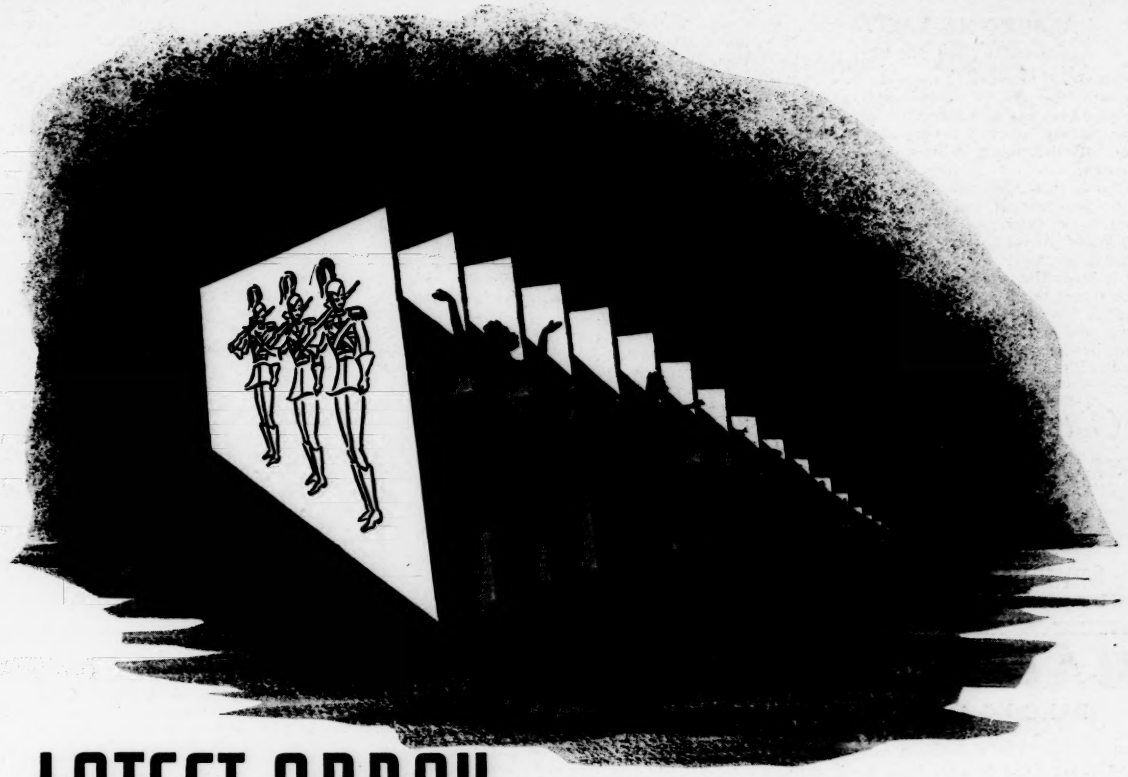
CHICAGO

by MARIAN SCHILLO

It is impossible to over-estimate the importance of the Littlefield Ballet Company's season in Chicago. Definitely it has met the challenge of European standards of ballet as theatre. The tremendous impetus such an attainment opens to ballet in America is widespread in implication. Naturally it will affect and clarify our understanding of European choreography. Chicago's reaction as the seven week season progressed showed a most inspiring growth of popular interest.

The third all-ballet performance of November 13th consisted of *Viennese Waltz*, the world premiere of *Cafe Society* and *Barn Dance*. The Viennese piece features Dorothie Littlefield and Carl Cleighton as

(*Continued on page* 34)



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ALBERTINA RASCH

(*Continued from page* 14)

the studio. The other is the wife of Dimitri Tiomkin, the concert pianist and composer, whose music has blended with her brilliant terpsichorean scoring in the production of some of the finest ballets ever seen in America.

It was this Albertina Rasch that met us at the door herself and led us into a living room as international as the music on the two grand pianos that grace it. In this room there is no touch of the interior decorator, but it holds the things that she loves to live with. Over the fireplace is a Java silk piece of dark blue into which is worked an elephant and some other figures. There were some beautiful Chinese vases of rare hues, filled with blossoms from her own garden. Great leather chairs pleaded with one to make himself at home. If there was anything in the house to indicate even an interest in dancing, I did not see it.

Across the hall was what Mme. Rasch called her "Bieratube." On its walls of soft brown panelled wood were caricatures by John Decker of Clarke Gable, Frank Capra and Claudette Colbert.

Then we went into the garden. . . . It is a beautiful garden, colorful with its borders of old fashioned flowers, but it is a productive garden as well, for it boasts avocado and fig trees, besides plums and apricots. Five great pines and several towering eucalyptus trees lend a majestic coolness to the whole setting.

Mme. Rasch is one of the most refreshingly real people I have met in a long time. Whatever the photographer asked her to do she did, as simply as if these were her first pictures, but it was not until she was out in her garden playfully tossing nuts to her three dogs that she would talk of herself.

She spoke of her friendship for Will Rogers; her love of music, and her passionate love of flowers. She believes television will create more demands for dancing and she loves to fly, but her chief delight is in cooking. She loves to make jams and jellies. One of my treasured possessions is a large quart jar filled with delicious apricot jam made by Albertina Rasch herself. Her jam closet would be the delight of any housewife, and to this Mme. Rasch it seemed as important as the release of a dancing picture would seem to Mme. Rasch, the director.

There are three dogs—Vodka, a magnificent malmute, who greeted me like a gracious monarch. Condescendingly he allowed me to pet him, but showed his hearty dislike for the camera by walking majestically away from the photographer. Waiting quietly for a few seconds, Mme. Rasch gave the dog time to adjust himself, and then while her words said "Come here Vodka" her tone requested him as one would an equal.

There is Punch, the little airdale, who amused himself by swinging on Vodka's deep ruff. One snap from Vodka would take Punch's head quite off, but Vodka has too much dignity to snap. Quite as one might speak to a naughty child, whom he loved, Mme. Rasch told Punch to let Vodka alone. There was a twinkle in his eye as he obeyed her and one felt they understood each other.

Then there is Gin, the beloved cocker spaniel, who bothers neither with dignity nor play. All the love and faithfulness of his noble lineage was in his eyes as he looked at Mme. Rasch. I wondered if after all, he did not know her best.

"They watch what I am watching, but they do not see what I see." Always wherever I shall hear her name, or see one of her great productions, I shall remember the power of this eminent engineer, who builds with beauty, with rhythm, with technique, but always with power, and then there will steal into my heart the remembrance of a gracious, simple kindly woman, who lives surrounded by the things she loves, who loves and is loved, for there are *two* Albertina Rasches and my life is richer for having met them both.

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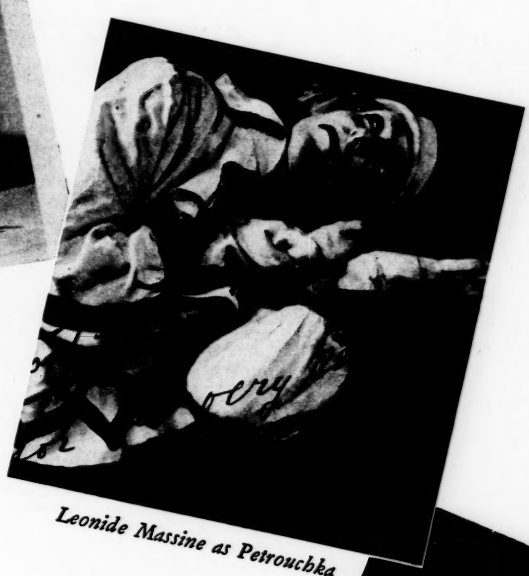
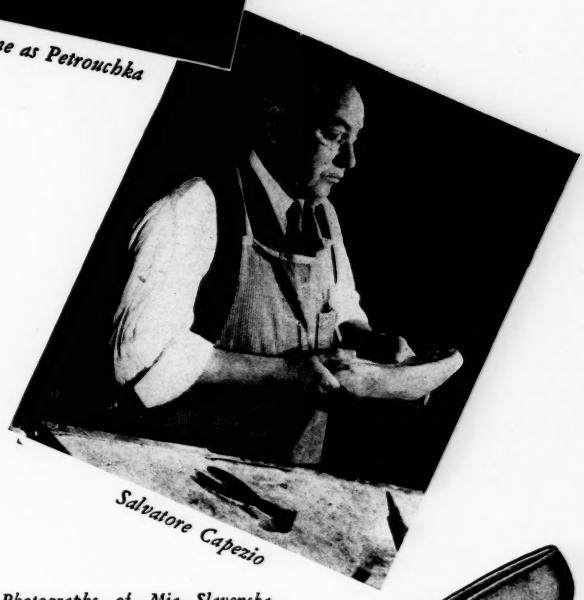


Leonide Massine as Petrouchka



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Dance Events Calendar

Jan.	16	Ballet Russe de Monte Carlo	Austin, Texas
	16	Ballet Caravan	York, Pa.
	16	Argentinita & Her Spanish Dancers	Carnegie Hall, N. Y. C.
	17	Ballet Caravan	Hampton, Va.
	17	Ballet Russe de Monte Carlo	San Antonio, Texas
	18	Ballet Russe de Monte Carlo	Waco, Texas
	18	Ballet Caravan	Norfolk, Va.
	19	Ballet Russe de Monte Carlo	Wichita Falls, Texas
	19	Ted Shawn & Group	St. Petersburg, Fla.
	19	Humphrey-Weidman & Group	Philadelphia, Pa.
	20	Ballet Russe de Monte Carlo	Fort Worth, Texas
	20	Edwin Strawbridge	New Rochelle, N. Y.
	21	Ballet Russe de Monte Carlo	Dallas, Texas
	21	Ballet Caravan	Atlanta, Ga.
	21	Edwin Strawbridge	Atlantic City, N. J.
	22	Mikhail Mordkin & Co.	Hudson Theatre, N. Y. C.
	23	Ballet Caravan	Jacksonville, Fla.
	24	Ballet Caravan	Augusta, Ga.
	25	Martha Graham & Group	Columbia University, N. Y. C.
	25-28	Ballet Russe de Monte Carlo	Los Angeles, Calif.
	25-26	Ballet Caravan	Palm Beach, Fla.
	25	Trudi Schoop	McMillan Theatre, N. Y. C.
	26	Trudi Schoop	Academy of Music, Brooklyn, N. Y.
	27	Miriam Marmein	Ridgewood, N. J.
	27	Miriam Winslow	Covington, Va.
	28	Miriam Winslow	Lewisburg, W. Va.
	28	Ballet Caravan	Wash. Irving H. S., N. Y. C.
	28	Edwin Strawbridge	Elizabeth, N. J.
	29	Ballet Russe de Monte Carlo	San Diego, Calif.
	29	Mikhail Mordkin & Co.	Hudson Theatre, N. Y. C.
	29	Humphrey-Weidman & Group	Y. M. H. A., N. Y. C.
	30	Ballet Russe de Monte Carlo	Claremont, Calif.
	30	Ted Shawn & Group	Tampa, Fla.
	31	Ballet Russe de Monte Carlo	Santa Barbara, Calif.
	31	Ted Shawn & Group	Sarasota, Fla.
	31	Miriam Winslow	Chapel Hill, N. C.
Feb.	1	Ballet Russe de Monte Carlo	Pasadena, Calif.
	2-4	Ballet Russe de Monte Carlo	Los Angeles, Calif.
	2	Miriam Winslow	Waynesboro, Va.
	3	Miriam Marmein & Group	Bloomsburg, Pa.
	4	Edwin Strawbridge & Group	Maplewood, N. J.
	5	Lotte Goslar	Y. M. H. A., N. Y. C.
	5	Huapala	New School of Social Research, N. Y. C.
	6	Ballet Caravan	Amsterdam, N. Y.
	6	Ballet Russe de Monte Carlo	Sacramento, Calif.
	7	Ballet Caravan	Aurora, N. Y.
	7-12	Ballet Russe de Monte Carlo	San Francisco, Calif.
	7	Humphrey Weidman & Group	Middlebury, Vt.
	8	Lotte Goslar	Columbia University, N. Y. C.
	8	Humphrey-Weidman & Group	Storrs, Conn.
	9	Ted Shawn & Group	Palm Beach, Fla.
	9	Humphrey-Weidman & Group	Hartford, Conn.
	10	Huapala & Group	Newark, Del.
	10	Edwin Strawbridge & Group	Binghamton, N. Y.
	10	Humphrey-Weidman & Group	Boston, Mass.
	11	Miriam Winslow	Detroit, Mich.
	11	Edwin Strawbridge & Group	Rochester, N. Y.
	12	Agnes DeMille	Guild Theatre, N. Y. C.
	14	Miriam Winslow	Kalamazoo, Mich.
	15	Edwin Strawbridge & Group	Wheeling, W. Va.
	15	Humphrey-Weidman & Group	Washington, D. C.

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DANCE EVENTS

(*Continued from page* 30)

the romantic young girl and Hussar whose love story comes to a tragic end. The first scene, before an outdoor cafe in Vienna, provides delightful ensembles, the gayety and charm of Strauss waltzes. Scene two, *The Ballet School* is a drilling of corps de ballet by Thomas Cannon, the witty and amusing Ballet Master. The last scene is in the Palace of the Archduke and displays magnificent decor and costumes.

Cafe Society is one of Catherine Littlefield's major ballets. Ferde Grofe has provided an excellent score, abounding in smart tuneful melodies and rising to the demands of the intricate choreography set for this tremendous mirror of present day cafe habitues. It contains some of its choreographer's best work in addition to a theatrical significance which sets new horizons for American ballet.

The scene opens in an ultra smart night club into which come groups of about-town characters. There are the smartly attired New Yorkers, the Debutante Katherine Harkin, carried in by College Stags, the Intoxicated Gentleman, played by Rudy d'Alessandro, whose sensational falls and leaps are endlessly astonishing and amusing, there is the East Indian Princess and Prince, Miriam Golden and Luke Scott, performing a lovely and intricate adagio, the delightful Joan McCracken and Jack Potteiger as Mr. and Mrs. Newlywed performing a romantic *pas de deux.* Incidentally, petite Joan McCracken proved herself to be one of the outstanding favorites of the Chicago season and Jack Potteiger's brilliant technique and *tour de force* established him easily as one of the strongest personalities in Miss Littlefield's company. *Metropolitan Mythology* introduces Catherine and Dorothie Littlefield as the *Chain Store Nymph* and *Cinematic Circe,* performing a *pas de deux* that was pert, deft and sparkling. Leonard Ware regaled us as the *Literary Satyr,* Vincent Lewis as the *Advertising Adonis* and Thomas Cannon as the Columnist. Joseph Johnson makes a grand entrance as the much heralded *Champ* fresh from his pugilistic glories, accompanied by his comically obsequious manager, Hy Lowe. For the benefit of the patrons, the Champ repeats his bout while all gather around. High excitement reigns as a complete fight is staged. Surrounded by all the admiring girls, the Champ tries to kiss Mrs. Newlywed, only to receive a felling blow from her young husband. Thus the Champ comes to an ignoble end amid some terrific lamenting on the part of his manager. This is followed by the *Drinks* series representing Champagne, Rock and Rye, Gin, and Scotch and Soda. The climax is reached when the *Party Thrower* arrives, representing Elsa Maxwell, absurdly costumed, cracking a whip to an ensemble parade that takes on the character of a performing circus, rising higher and higher in excitement, tempo and vivacity. It is a marvelous piece of work, sparkling throughout and teeming with humor and wit.

On November 27 we saw the premiere of *Ladies Better Dresses* music by Herbert Kingsley, an excellent and delightful score, costumes by Joy Michael. The scene opens in the workroom of a smart dress establishment where seamstresses, cutters and fitters go about their work to the strains of a very gay tune. There arrive the manager, foreman, secretaries, lamenting the lack of business. Then arrives the Fashion Editor—she is literally carried around by the management since her pronouncement can make

(*Continued on page* 38)

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D. T. B. A. BULLETIN

by Marguerite Reynolds

The Association's Fourth Annual Xmas Session, held December 18, at the Hotel Park Central in New York, was attended by 163 members and guests from twelve eastern states and Canada. Feature of the meeting was the introductioin of *The Chestnut Tree,* ballroom figure dance originating in London. The presentation was made by Mary O'Moore and Russell Curry, who followed the arrangement by Adele England, dance teacher of London. Appearing on the Xmas Session faculty were Hilda Butsova, Muriel Stuart, Johnny Mattison, Mari Tamsun-Houser, Alan DeSylva, Oscar Duryea, in addition to Miss O'Moore and Mr. Curry.

As a climax to the Association's efforts to stem WPA activities in Pennsylvania, Thomas E. Parson met with Charles M. Emerick, Director of Education and Recreation for the WPA in that state, January 5. Accompanying Mr. Parson was Leroy Thayer, president of the Dancing Masters of America. A report of this conference will be made at the next meeting of the DTBA, to be held at the Park Central Sunday, January 22.

Interest is being evidenced in a new proposal to establish a Bureau of Fine Arts, recently drafted by a committee headed by Walter Damrosch. In this new bill the activities in the dance field are paired with those of the theater, and are to be under the same directorship. This is another matter to be discussed at the January meeting.

BALLET BUILDERS

(*Continued from page* 13)

erine Littlefield and her Philadelphia Ballet Company, prove this statement to be untrue. Catherine Littlefield is an American who has delved deep into the every-day life of American folk and has transplanted her findings upon the ballet stages of Europe and America. Her *Barn Dance,* which received acclaim in Europe before it was seen here, was undoubtedly created in a moment of artistic inspiration. Its roots lie deep in the soil of peasant Americana and certainly stands as a milestone in the development of American ballet.

Jack Potteiger, one of Miss Littlefield's soloists, had his first ballet, *Fantasia,* produced during the recent Chicago Opera engagement of the Littlefield company with great success; and Eugene Loring of the Ballet Caravan has received critical acclaim for his *Yankee Clipper.*

We are standing on the threshold of a new and greater ballet regime, whose worth will be tempered and measured by the originality and creative artistry of the choreographer.

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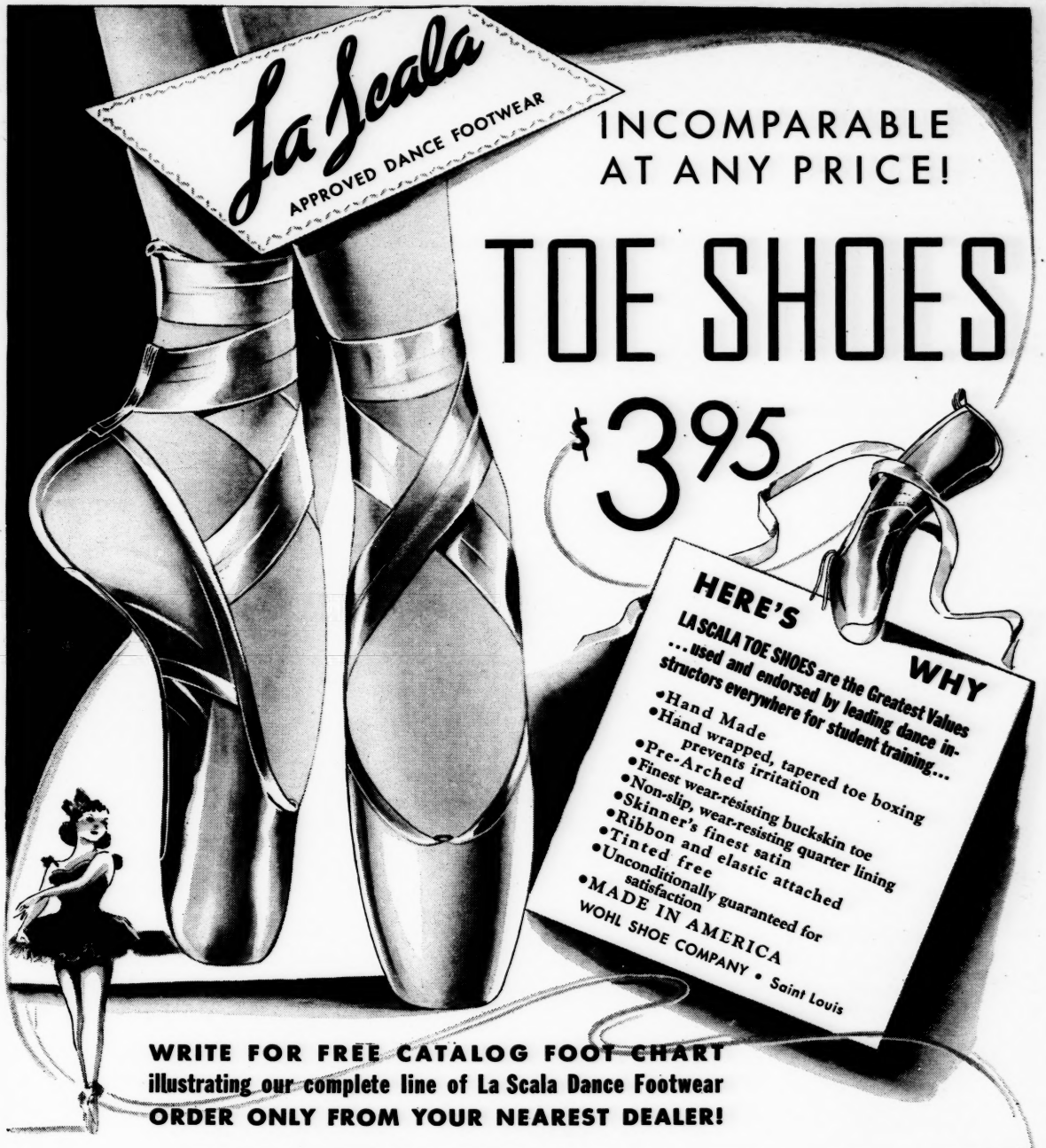

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DANCE EVENTS

(*Continued from page* 34)

or break models created by the house. A furore is caused by the entrance of the Dress Stylist. In pointed beard the Stylist becomes the temperamental artist who must be persuaded before he can create. After several fits of pique, he actually created The Model which is to make history in the world of fashion. In the second scene Carl Cleighton, as the comic Night Watchman, considered a bit fey, unveils the shrouded forms and proceeds to perform a series of droll and humorous capers. The entrance of nine dress forms at first terrify him and then he joins in the dance expressing the latent *faun* in him. This scene is so absurdly clever in arrangement that it forms the high spot of the ballet. Scene three is the Grand Salon of the Dress Establishment. To assembled buyers, the manager and Stylist show their creations. The Stylist's latest creation has been titled *Lady Luck* and is a sensation. A free-for-all ensues, with everyone tearing bits of the material to be the first to copy it. Scene four—Street at Subway Entrance—everyone is wearing *Lady Luck* which has been copied to fit every pocketbook. The Dress Stylist is horrified and fascinated, giving his benediction to his genius at the finale. The ballet abounds in excellent, imaginative dancing, and as a theatre piece was a tremendous success.

On the same program was *Let the Righteous Be Glad,* music to Negro Spirituals, choreography by Catherine and Dorothie Littlefield.

The December 13 performance, which was the last one in Chicago, included *Parable in Blue,* a Penthouse scene in which is enacted the adventures of sophisticated individuals in the hands of Fate, Fortune and Sorrow.

SAN FRANCISCO
by GUILLERMO DEL ORO

HANYA HOLM AND CONCERT GROUP, *Curran Theatre, November* 20.

Hanya Holm and her group presented four numbers programmed:

1. *Salutation.*
2. *Dance Sonata.*
3. *Dance of Work and Play.*
4. *Metropolitan Daily.*

The first two were somewhat monotonous, for although there was a greater variety of movement and pattern than that displayed by many so-called "modern" dancers the greatest variety was in figure which must be seen from above to be appreciated fully.

It was surprising to see the dancers execute the muchly despised ballet figures several times during the first number.

Sissonne dessus was most noticeable, executed usually *en face.* Is it possible that the leaders of the "modern" movement are at last beginning to realize that a public familiar with at least some virtuoso figures in dancing will not tolerate as art or even entertainment the stilted and limited movement of an untrained body, however great the "message" or the "soul-consciousness" of the performer?

As mentioned above, the monotony of these numbers left the audience somewhat apathetic and even a little restless, as much of the movement seemed pointless. *Dance Sonata* was an effort to portray in movement, the Maestoso, Grazioso, Andante Moderato, and Allegro Vivace themes of the music. The result, slow and fast movement and little or no dancing.

In *Dance of Work and Play* interest began to be aroused, although much of the pantomime was exceedingly obscure.

Metropolitan Daily was the success of the afternoon and deservedly. To my mind it also definitely places the real talent of Miss Holm. To those familiar with the continental variety theatre it was definitely a mimetic revival. Entirely in mime and with no effort at dance as we are accustomed to it the various episodes were graphically presented. We were shown the various sections of a great newspaper in: I. Financial Section, 2. Scandal Sheet, 3. Society Section, 4. Want Ads, 5. Foreign News, 6. Comics, 7. Sports. Financial Section and Sports were outstanding as also was Want Ads, which gave Miss Holm, assisted by Louise Kloepper, opportunity for some poignantly effective mime. Sports was (in theatrical parlance) a "smash hit." As I said above, it was reminiscent of old time variety and the audience re-acted as an audience of that period would have done. They clapped, whistled, stamped, and shouted until they received an encore, which shows us unmistakably that all our public from whatever apparent cultural background goes to the theatre for one purpose: *entertainment.*

Leave politics, movements, isms, and messages in the studio, pick a popular or well-known subject, present your impressions of it in an entertaining manner, and there will be no lack of what school of dance you follow.

LOS ANGELES
by DOROTHI BOCK PIERRE

ELSA NAESS. *Dance Theatre. Gould Studio, December* 4.

Elsa Naess was billed as a Norwegian dancer, but the only dances she did which were really Norwegian were two very simple folk dances at the end of her program in which she was joined by her violinist-accompanist, who proved to be the better dancer, showing at least some spirit and gaiety.

Her twelve other numbers were all old-school Wigman. They were heavy dances of the type Wigman did on her first tour of this country, and they were interesting only to show how far we have come since then.

FELY FRANQUELLI. *Philharmonic Auditorium, December* 8.

Another Armitage dance attraction was Fely Franquelli, Philippine dancer. Miss Franquelli is so lovely to look at that it would be unnecessary for her to dance; she is beautiful by whatever standards you judge beauty, and if all girls in the South Seas are as lovely, it is easy to understand their lure.

The first four numbers were folk dances. The first a *Rice Planting* dance, free in movement, gay and delicate. The second was a ceremonial *Moro Wedding* dance. This, and *Mag Asik,* a native dance of Mindanao, showed a strong oriental influence, suggestive of northern India, but more lyric, less formal, less bound by technical tradition. *Tinikling,* a plantation dance of the Visayan's, was delightfully flirtatious.

These four numbers made the evening worth while, but it is regrettable that the other eight were all interpretive and Spanish dances, with no concert value whatever, being amateurish and old-fashioned.

Inasmuch as this is her first appearance on a transcontinental tour, it is hoped that she changes her program before she reaches New York and other eastern cities.

Her program consisted of three parts: 1. Folk Dances, 2. Character, and 3. Spanish. She might leave the first as is, retain one or two of the remaining numbers for a second section, and change the third section to more native folk dances. This arrangement would give her far greater opportunity for success in this country.

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DANCING CHILDREN

(*Continued from page* 10)

from the technical value they possess, I found they could also be used as a base for the problems of space, intensity, and quality. For instance, the skip, which in its simplest form, is a natural movement for children, can be used as a basis for the problems of:

Body Movement and Direction:
skipping low and high, turning the skip, skipping with right leg forward with left extended back, skipping forward, backward, sideward, in concentric circles, etc.

Dynamic Variation:
skipping on the road with a bag of stones which drop out one by one, the skip becoming lighter and faster (the story goes on and on).

Quality Variation:
skipping very relaxed—as Raggedy Anne does—or very staccato as Pinnocchio.

From Drum to Music

It was one thing for the child to skip but another thing for her to recognize a skip rhythm when she heard it. The instinctive sense of rhythm which all infants manifest by clapping their hands to music, seems eventually to be submerged if it is not consciously developed. Ten minutes of every weekly lesson of the semester spent on rhythm exercises produced astounding results. Children, only five, learned to accompany simple movements, following the intensity as well as the rhythmic pattern. I used percussion instruments—a tom-tom and Chinese cymbal sufficed—since by their use, the children seemed better able to grasp accents, intervals, loud and soft tones, than when indicated on the piano.

The Tom-Tom Stick in My Foot

How to get Faith's foot to contact the floor simultaneously with the beat of the drum; that was the problem. Coordination between hearing and moving took on new proportions. Marching in normal tempo seemed to me the simplest way to start. "Faith, you don't have to *look* at the drum, just—'listen'" —she volunteered. "That's right. To prove it, shut your eyes." This immediately isolated the sense of hearing. "Now see if at the same time that you are listening, you can beat your feet in place just as I am doing on the drum." She started off beautifully, her face puckered with the intensity of listening, but her feet, alas, marking time very irregularly with little regard for the tempo. In desperation, I hit upon an idea to make "tempo" a *real* thing for her. "Faith, let's make believe you have a tom-tom stick in each foot, which strikes the floor at exactly the same second that mine beats the drum." And from this point on, it was one rhythmic victory after another. The following list indicates specific rhythmic exercises which I developed. I could make up a fancy name for them like "audio-kinesthesis," but don't you think "hearing-moving coordination" is better?

1. Teacher plays the drum switching from runs to skips to marches, etc., in changing tempi and intensity, the child executing the related movement.
2. We change places, the child to the drum and teacher to the floor.
3. Teacher dances a movement with a clear rhythm and quality, the child improvising a related accompaniment on the percussion instruments.
4. Teacher improvises freely on the instruments, the child improvises in movement limiting herself to the general quality and intensity of the accompaniment.
5. The child walks forward to the sound of one instrument and changes the direction instantly upon change of instrument (eventually teacher drops out of the picture and the children accompany each other).
6. Each child is given, or chooses her own rhythm. They all stand still. Teacher plays and repeats one of the selected rhythms. See how quickly each get moving in response to her own rhythm and how quickly she stops as another rhythm belonging to another child is commenced!

Tippy, the Dog

All the work in direct body technique, in time and space, has to this point involved the child's creative participation. I say "involved" because in each case, I have also implied careful supervision, the teacher really *leading* the child to execute a predetermined objective. In addition, I found the lessons more satisfying when they included, as well, unrestricted creative work on the part of the child on subjects chosen from *her* most vital interests. Carol was deeply concerned with the personal mannerisms of Tommy, the cat that wandered around the back yard. Joan chose a partner to give a splendid dance characterization of grandma and herself coming home from market; one could see the hobbling old woman, the impatient child, the bundles weighing them both down, etc. Faith had a dog that she adored; her assignment for the following lesson was to watch Tippy very carefully so that she could "make up a dance" about him.* There was one restriction which I imposed: I discouraged Faith from barking, Carol from meowing, Joan from exclaiming "Oh my bundles!" I tried to explain to them that dancing their themes meant *moving* them rather than talking them. Martha — age eight — quite destroyed my equilibrium when she announced her theme: "I am a worker coming home very tired from the factory. I stop at a street corner and listen to a man speaking about socialism. I raise my head and straighten up with hope that some day the workers will be in a better world." But *never* evince any surprise at the themes the children want to dance about if you want to keep their confidence.

The only criticism to which the improvisations were subjected was this: if the rest of us, watching, could not get the idea of the particular improvisation, in open discussion we tried to find out wherein the improvisation had failed to be clear. Do children like to create dances? I have known no greater delight than to hear Sima—age five—bound into class with "Blanche, can we do our compositions today?"

Meet Mr. How

Do you know the importance of *how*? I didn't until I discovered that *how* one taught was half the problem of *what* one taught. In general, I found it best to:

1. Present material to children in their own terms of imaginative play—always "make believe."
2. Remember that *their* ideas are much more important than yours —even if it does hurt your mature pride.
3. Develop each lesson to meet their need for variety.
4. Balance the activity in proportion to their limited capacity for physical endurance and mental concentration.
5. Be deeply aware of children's joys, interests, mischiefs, needs—and, above all, be *sure* to love them.

**Actually the creative work never took the form of set compositions, but remained in a free state of improvisation. The need for organizing the child's activity in the dance studio seemed well taken care of where it was most essential: in the technique.*

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